

The School Arts Magazine

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No. 4

Christmas Memories

AN ART PAGEANT OF THE CHILDHOOD OF JESUS

ELBERT H. EASTMOND

AUTHOR'S NOTE:—The distinctive art point-of-view has been adhered to in the writing of this pageant. A series of living tableaux illustrating the narrative accompanied by explanatory poems and music has been adapted to artistic effect in color and movement. It is to be presented in a chapel or school auditorium under usual platform or stage conditions. Appropriate decorations should be arranged throughout the room with concentrated effect at the tableau platform. The aisles are used generally for marches and drills and for auditorium tableau presentations. The poems and music outlined are suggestive only, and the costume scheme may be changed to suit the ideas of preference as to style. More poems and songs that are found to be especially appropriate may be introduced.

"Once there lay a little baby,
Sleeping in the fragrant hay,
And this lovely infant stranger
Brought our gladsome Christmas day.
Shepherds on the hillside, watching
Over wandering flocks at night,
Heard a strange, sweet strain of music,
Saw a clear and heavenly light.

Though that day was long ago,
Every child throughout the earth
Loves to hear each year the story
Of the gentle Christ Child's birth.
And they seem to see the beauty
Of the eastern star again!
And repeat the Angel's chorus
"Peace on earth, good-will to men."

PROLOGUE THE BIBLE STORY

Introductory Recitative,—Herald angels quietly enter upon the platform bearing a lighted candle in each hand. While soft organ music is played, one of the Heralds will read the following quotation from the Bible.

"And there were in the same country shepherds abiding in the field, keeping watch over their flock by night.

"And lo, the angel of the Lord came upon them, and the glory of the Lord

shone round about them; and they were sore afraid.

"And the angels said unto them, 'Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people.

'For unto you is born this day in the city of David, the Saviour, which is Christ, the Lord.

'And this shall be a sign unto you; ye shall find the babe wrapped in swaddling clothes, lying in a manger.'

"And suddenly there was with the angel a multitude of the heavenly host praising God and saying,

"Glory to God in the highest, and on earth peace, good-will toward men."—St. Luke 2: 8-14.

At the close of the Prologue, the Heralds will take a tableau position in the auditorium at each side of the platform, and will hold their lighted candles during the presentation of Episode One.

EPISODE ONE

THE SONG OF THE ANGELS

Ensemble of little children representing angels. Grand Tableau,—The Spirit of Praise. Concert Recitative, "The Beautiful Bethlehem Bells."

As the Herald Angels of the Prologue

leave the platform the Angel Children will assemble at the back and sides during a prelude of instrumental music. The music of distant bells may be introduced during the recitative.

THE BEAUTIFUL BETHLEHEM BELLS

"Over the roar of the cities, over the hills and the dells,

With a message of peace to the nations,
ring the beautiful Bethlehem bells,

Bringing joy to the souls that are sigh-
ing in the hovels where poverty
dwells—

There is life, there is life for the dying
in the beautiful Bethlehem Bells.

"Far off in the land that is lovely, for
the tender sweet story it tells,

In the light of a glorious morning rang
the beautiful Bethlehem Bells;

And still in the hearts of creation, an
anthem exultingly swells

At that memory sweet of the ringing of
the beautiful Bethlehem bells.

"They rang o'er the hills and the valleys,
they summoned the glad world that
day,

From regions of night to the radiant light
of the cot where the Beautiful lay,

And forever and ever and ever a wonder-
ful melody dwells

In the tender sweet ringing and singing
of the beautiful Bethlehem bells.

"For they sing of a love that is deathless
—a love that still triumphs in loss;

They sing of the love that is leading the
world to the Calvary Cross;

Ring sweet, o'er the sound of the cities—
ring sweet o'er the hills and the dells,

And touch us with tenderest pities, Oh,
beautiful Bethlehem bells!"

—Frank L. Stanton

Chorus—(Angel Children and Pageant Chorus) "Christmas Carol" (by Herbert Griggs), "Hark! the Herald Angels Sing" (words by Chas. Wesley, music by Mendelssohn), or "Sleep, Holy Babe" (by J. T. Field.) Grand Tableau,—The Angel Children will form an appropriate tableau on the platform in the attitude of prayer accompanied by instrumental music or community singing.

EPISODE TWO

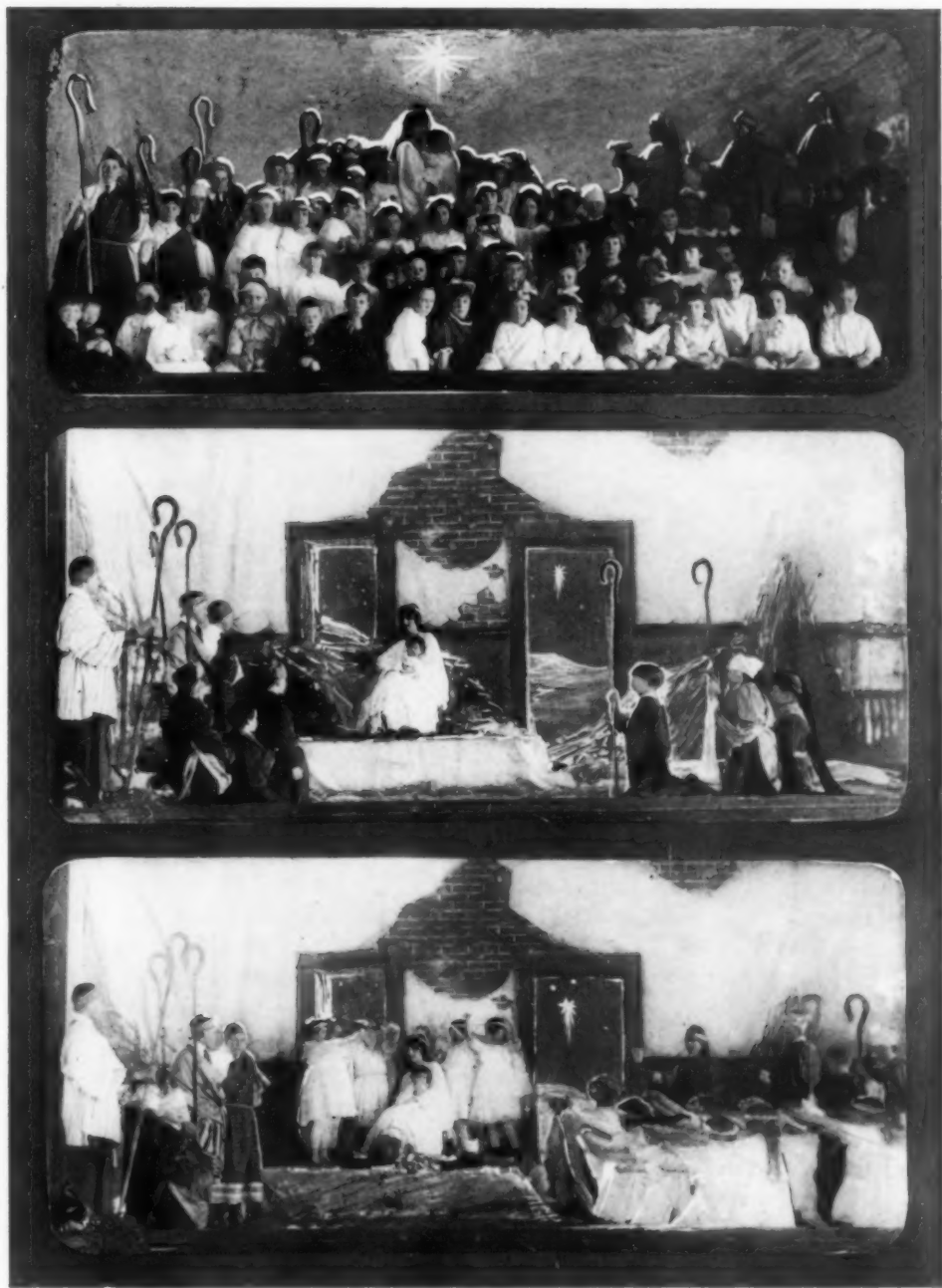
THE LITTLE BABE OF BETHLEHEM

Scene One: *The Heavenly Mother*. The Angel Children will form an appropriate tableau at the back and sides of the platform. A mother with a little babe in her arms will enter and take the center position in the tableau group.

An appropriate selected chorus, community song or concert recitative is rendered during the presentation of the tableau.

The Children of Gratitude: A group of boys and girls bearing festoons or wreaths of flowers enter the auditorium in time with the music, and assemble in the various aisles in the attitude of gratitude to the Mother and Babe.

Scene Two: *The Coming of the Shepherds*. Young men and boys dressed to represent shepherds will enter the auditorium at the main door and pass down the center aisle pointing to an imaginary star while the song, "Far, Far Away on Judea's Plains" is rendered by the Pageant Chorus. At the conclusion of the song the Shepherds will form an appropriate tableau on the platform (at one side) in adoration of the Christ Child. The Angel Children will remain on the platform at the rear



SUGGESTED ARRANGEMENTS FOR TABLEAUX IN THE PAGEANT
"CHRISTMAS MEMORIES" BY PROFESSOR ELBERT H. EASTMOND

The School Arts Magazine Alphabeticon, December 1921



or will have assembled farther back in the auditorium beyond the platform.

Scene Three: *The Wise Men of the East*. Concert Recitative by the Angel Children and Children of Gratitude who have remained in previous tableau positions:

"With wond'ring awe the wise men saw
The star in heaven springing,
And with delight, in peaceful night
They heard the angels singing.

By light of star they traveled far,
To seek the lowly manger;
A humble bed wherein was laid
The wondrous little Stranger.

And still is found, the world around,
The old and hallowed story;
And still is sung, in every tongue,
The Angel's song of glory.

The heavenly star its rays afar
On ev'ry land is throwing,
And shall not cease till holy peace
In all the earth is glowing."

Three young men costumed to represent the Wise Men will enter the Auditorium at the main door and pass down one of the aisles toward the front bearing gifts to the Christ Child during the concert recitative. At the close of the concert recitative, the Wise Men will join the platform tableau in the attitude of presentation of gifts.

An ensemble tableau of all the characters is now arranged on the platform excepting the Children of Gratitude who are in front of the platform, and the Angel Children who are beyond.

An appropriate Christmas selection is

rendered by the Chorus and all characters of the pageant.

While the Grand Tableau of Episode Two is still in place, an appropriate group of community songs is introduced as a conclusion. During the latter part of the community song service a group of children representing Garland Bearers will enter at the main door of the Auditorium and assemble in tableau effect throughout the various aisles bearing garlands of roses symbolic of the community praise and thanksgiving.

CHARACTER AND COSTUME SUGGESTIONS

The Mother and Babe: The mother wears a flowing gown of light blue with a head drape of the same color effect. A simple garment of white is good choice for the babe.

The Herald Angels: A flowing robe of light yellow, symbolic of light, with an under-arpiece of light yellow tarlatan arranged from the wrist to the side. This triangular effect of tarlatan is trimmed with gilt stars. Gilt stars are used as a hair decoration.

Angel Children: Girl's costume,—white dress, simple shaped tarlatan veil trimmed with silver paper stars. Drape veil from head crown of silver stars or white flowers. White shoes and stockings preferable.

Boys Costume,—White waist, light or dark trousers, head band of silver stars. A ribbon or strip of tarlatan trimmed with silver stars is to be used as a streamer in the hands. A belt or shoulder sash of ribbon, or tarlatan strip trimmed with silver stars may be introduced. Shoes and stockings in keeping with the color of trousers.

Note: Veils and streamers may be made without silver star trimming.

The Shepherds: Gray or tan shirt with dark trousers strapped from the shoe to the knee with a bright colored strip of cloth. Jewish head dress and cape or mantle of bright colored striped cloth. Shepherd's crook in hand.

The Wise Men: A more ornamental effect than the costume of the Shepherds but of the same general style excepting that a different arrangement of the head dress and mantle should be adapted to each character.

Garland Bearers: Girls' costume,—white or light colored dress trimmed extensively with leaves and flowers—real or artificial. Head crown of leaves and flowers or flowers only. Judgment should be used regarding the combination of colors in each individual case. Shoes and stockings in keeping with dress. Garland of flowers to be used in the hands.

Boy's costume,—light colored or white shirt, light or dark trousers with belt. Head crown of leaves; shoulder sash of leaves. (Leaves may be attached to a strip of ribbon or green cloth).



The Children of Gratitude: Girl's costume,—white or light colored dress trimmed extensively with leaves and flowers. Head crown of leaves and flowers or flowers only. Judgment should be used regarding the combination of colors in each individual case. Shoes and stockings in keeping with costume color scheme. Arch garlands

of flowers, constructed on a wire or reed, to be used in the hands.

Boy's costume,—light colored or white shirt, collar and tie. White, gray or dark trousers. Head crown and shoulder sash of leaves attached to ribbon or strip of cloth. Arch garland of flowers to be used in the hands.

Far, Far Away On Judea's Plains.

J. M. J. MACFARLANE.



1. Far, far a-way on Ju-de-a's plains, Shep-herds of old heard the
2. Sweet are these strains of re-deem-ing love, Mes-sage of mer-cy from
3. Lord, with the an-gels we too would re-joice, Help us to sing with the
4. Has-ten the time when, from ev-'ry clime, Men shall a-sile in the

joy-ous strains:
heart's a - love:
strains emb - lime:

Glo-ry to God, Glo-ry to God,
Glo-ry to God in the
Glo-ry to God in the high - est,
Glo-ry to God in the high - est; Peace on earth, good-high - - est,
Glo-ry to God in the high - est;
will to men, Peace on earth, good-will to men!



A Child's Song of Christmas

My counterpane is soft as silk,
My blankets white as creamy milk
The hay was soft to him I know
Our little Lord of long ago.

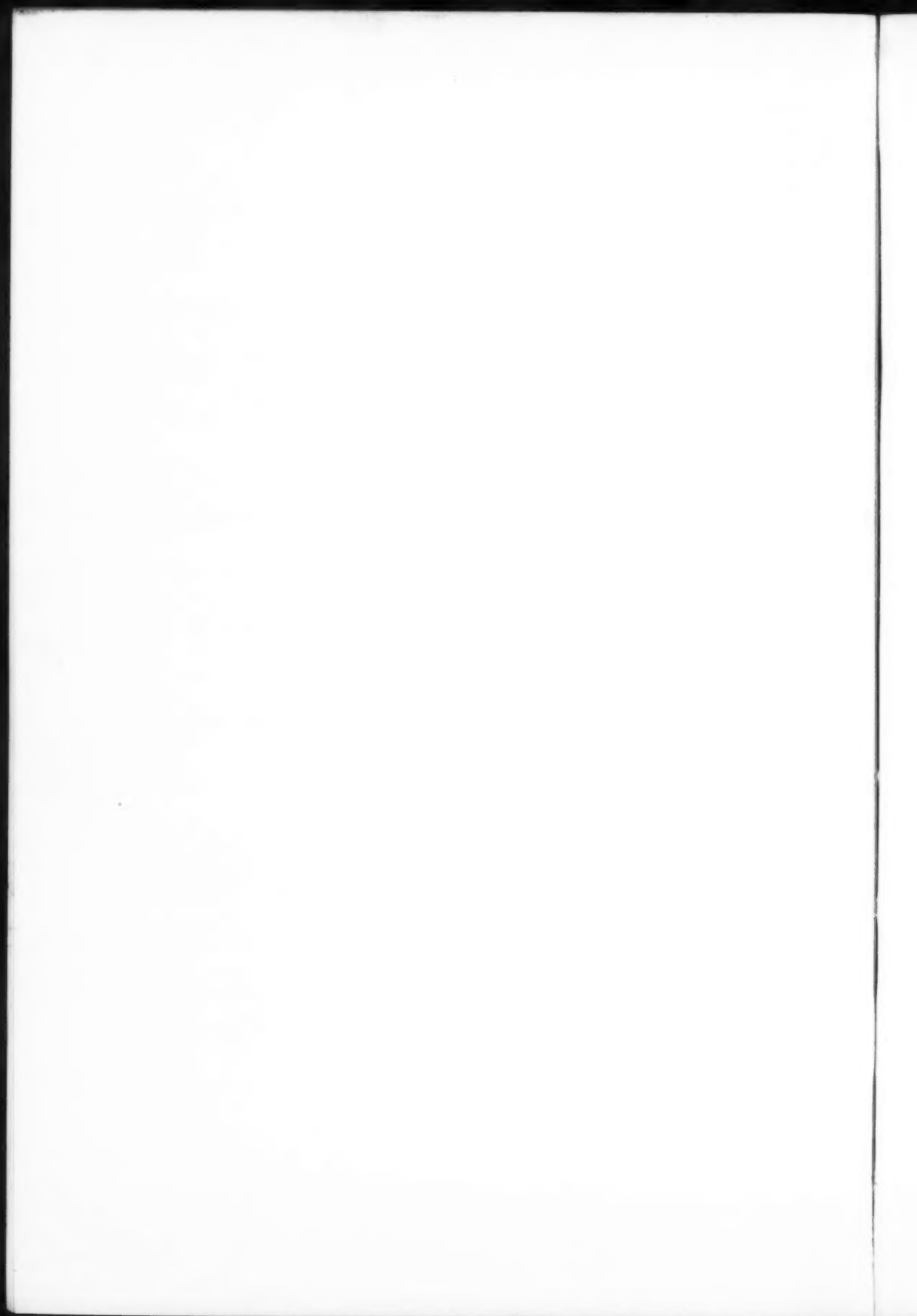
Above the roofs the pigeons fly
In silver wheels across the sky:
The stable doves, they cooed to them,
Mary and Christ in Bethlehem.

Bright shines the sun across the drifts
And bright upon my Christmas gifts
They brought him incense, myrrh & gold
Our little Lord who lived of old.

Oh, soft and clear our mother sings
Of Christmas joys and Christmas things
God's holy angels sang to them,
Mary and Christ in Bethlehem.

Our hearts they hold all Christmas dear,
And earth seems sweet and heaven seems near
Oh, heaven was in his sight, I know,
That little Child of long ago.

MARJORIE L. C. PICKTHALL



The Dippy Man

FELIX J. KOCH

"**N**OW, I'm going tell ye'," and Jackie Roosa dropped his voice to a whisper, while he glanced about him to make certain no one but the three should hear, "you want to look out for that man!"

"He's" and he stopped short, the message must be given with caution. "He's—DIPPY! He goes out into the yard behind Murr's Boarding-house, where his room is, and he plays with dolls and woolly dogs and hobby-horses, and he spins tops and plays marbles all by himself. Ever since he came here, too, he's been trying to get children to come in the yard and play with him.

"I wouldn't go near him for . . ." He paused. "You simply can't guess what a dippy man won't do!"

Howard Fabing, just returned to the avenue from a week with Grandma in the country, eyed the man approaching narrowly. The stranger to the street was old. His beard was long and white; his hair was gray. Under his arm he carried a huge placard. Many colors appeared on this, and as he drew nearer, the children saw that they made a brightly hued figure of Mother Goose.

Roosa led the children in a polite retreat to a bench beneath his father's oak-tree, far from the walk. A street-car crossed the avenue just as the Dippy Man reached the corner, however, and having to wait until it had gone, he turned and spied the three.

"Come meet Humpty Dumpty before he takes a place of honor on the posts of

the Children's Department at Mabley's," (one of the city's big stores), he suggested.

He stood the placard he had been carrying against a telephone post. Then he seized a long black thread running from somewhere on Humpty's back. He drew his hand now this way, now that, and Humpty Dumpty, obedient, kicked hands and feet and bobbed his head, and his lips broke into great smiles.

"Humpty-Dumpty, sat on a wall,
Humpty-Dumpty had a great fall.
All the King's horses and all the
King's men
Just couldn't put Humpty together
again!"

the Dippy Man sang, as he pulled the cord back and forth.

"Come over some evening," he concluded, as he saw his own car coming "and I'll introduce you to Miss Muffet and Mistress Mary the Contrary and Boy Blue and other good friends."

The car stopped, he went aboard and was gone.

"I wouldn't go to his house for nothing," Charleen suggested. "You don't know what a dippy man mightn't do. My Grandma used to tell about a dippy man she knew when she was a little girl who went around, cutting off girl's braids, to sell them to folks that put hair on dolls."

"An' my Papa told me once about one who ran away from a place where they keep such men and he ran plump into



the way of an automobile and got killed!" her friend retorted.

"The other day, Tommy Gilbert and I were coming from the grocery when we saw him sittin' in the grass, playing with a Teddy Bear. He'd make it sit up an' he'd make it lay down; and he'd fix its arms just like we kids might do. Then he offered me a quarter to come pretend a bear was chasing me,—he said he'd be the bear. But No-Sir-ree! Not me."

Mrs. Roosa called just then; Jack must go an errand. Charleen, too, must go home and practice piano until noon.

Howard, left alone, threw himself under a tree on his father's lawn and fell to reading the last copy of *THE SCHOOL ARTS MAGAZINE*.

By and by, lost to the world as he perused story after story, he was roused to earth by a strangely familiar voice.

"Hello! Aren't you afraid the Dippy Man will catch you and bear you off?"

Square before him stood the big, tall Dippy Man, with a real live bear cub in his arms!

Howard shivered. The man did not notice, but continued:

"There was the Big Bear and the Middle-Sized Bear and the Wee Baby Bear, you remember. The wee baby bear did all the mischief. Now, suppose I set the wee baby bear chasing after you:—He can't hurt you, he's too young. I borrowed him from the Zoo. You run,—pretend you're afraid; trip, fall; let the bear run all over you,—he loves to do that. I've trained him, by smearing sugar for him on my hands and clothes."

Howard Fabing dared not refuse. Nor did he know just how to answer. The Dippy Man had him cornered squarely. There was no escape.

"What must I do," he asked, thinking quickly. The question and the answer would give him time to think of something else.

"Play! Just put the sugar on your cheeks or under your collar or up under your arms. He'll smell it out and romp with you. Then I'll see what I want to see."

The bear howled to be released. The

Dippy Man proceeded to pet him. He gave him his fingers to lick. Then he gave him some sugar lumps. He was so gentle and kind with the cub that in a moment it was quiet.

Something in the way he brought that bear to its ease appealed to Howard. It reminded him of Aunt Ruth quieting baby Esther. He forgot his fear in watching; Howard does love animals. Such a man, so kind to a bear, surely wouldn't hurt a boy. Besides he offered Howard half a dollar to 'go through the performance,' he called it, and that is a lot of money for a boy of Howard's age!

"What do you want to watch me play with a bear for?" he asked, regaining courage, as he saw the bear lick the man's fingers, as though it loved him.

"To see just how boys and bears act, so I can make pictures of them doing those things,—running, tumbling, so on.

"I make the drawings for the pictures on blocks and I design toys, like hobby-horses, and I make the pictures for story-books for girls and boys. Did you read the new book, *The King of Aeroplane Land*?"

Had he? There wasn't an evening but snug in his bed, Howard had lain back and fancied himself the Airmen's King, riding to the moon, the planets, the stars, with his hosts.

"Come, I'll show you the real aeroplane,—it's a toy one, of course,—from which I drew the pictures of the Royal Car."

Howard forgot all about his fears as he followed the Dippy Man to what he called his studio.

It proved a most unforgettable place.

There were dolls of every size and sort. There were wooden toys and iron toys; mechanical toys and picture books and games. All of these things had been designed by the Dippy Man, or were used by him to make the designs for other playthings.

Howard spent nearly an hour in the studio.

Then he and the Dippy Man,—excuse me, Mr. Bronson,—came to terms. He was to assure the children that Mr. Bronson was just as sane as they were and to be trusted just as much as their own fathers. Then he was to arrange for boys and girls of different ages to pose for Mr. Bronson, as he might need them, after school.

Business was business. Mr. Bronson was to pay Howard, so much for every child found when required. Mr. Bronson would pay the children so much the hour. Howard might arrange terms with them,—so many pennies out of the quarters they'd be earning,—for finding them this interesting post.

Today Howard is the most popular boy on all the avenue. Everybody liked him long before, but the boys and girls find that it pays to be especially nice to him. He can get them 'places' to play Bluebeard or Goldilocks, Riding-Hood or Jack the Giant Killer or innumerable other themes. It's great fun, and it pays so well,—and best part of all is to come, by and by, and see oneself on a block, in a book, on the cards of some children's game, the work of—Mr. Bronson, Toy Artist; never once again now the old, much-discussed and much feared Dippy Man!

Wood Carving with a Knife

FRANK B. ELL

WHEN Christmas comes around, there is nothing so sure to please a boy's heart as a real good jack-knife. For the typical boy there are innumerable uses to which his knife will be put. His first and natural inclination is to whittle everything in sight, and if this trend is properly directed, all is well.

In the early Colonial days when boys had but few personal belongings, the farm lads sometimes worked for weeks in order to earn a good jack-knife. The knives known as Barlow knives were most highly prized, and it was due to spare moments whittling with them that our forefathers worked out many of our first important inventions.

In those times when trees were so abundant and manufactured articles scarce, many articles were made with ordinary jack-knives. Pegs for shoes, buckets, cart wheels, ploughs, brooms, churns, and dippers were all turned out without the use of metal. If a farmer needed a scythe-handle, he looked about until he found in the woods some sapling that had grown with a double bend around some log or rock. If shingles were needed, there were workmen who could turn out a thousand a day by hand. Two hundred and fifty were packed in a bundle and tied together with twisted withes.

A very common use to which jack-knives were put was in the manufacture of birch brooms. These were made by taking a birch sapling about five inches

wide and cutting a two-inch ring around it about a foot from the bottom. Then the sapling was cut into thin slivers with the knife up to this ring. The top part was also slivered, leaving enough for the broom handle. The slivers above the ring were tied over those below, making the sweeping part of the broom.

Boys whittled butter paddles, cheese ladders and hoops for their mothers, box traps and "figure 4" traps for themselves, besides water-wheels, whistles, boats, fiddles and windmills. For their sisters or sweethearts they made sleds, maple wood bowls, cups, and spinning wheels, "swifts and niddy noddys" as hand reels were called. For the house they whittled out wooden hinges, door latches, chairs, kitchen ware and ornaments.

Powder horns were a favorite object of the whittler's art and their surfaces were used to record everything from portraits to lists of births, marriages and deaths. Many an ambitious lover spent hours inscribing with his pocket knife some tender verse on the rim of his sweetheart's spinning wheel.

Elm rind and brown ash butts were used for chair seats and baskets. Maple was used for cups and bowls, and also for the shoe pegs. Hog and geese yokes were made from forked branches, and birch bark with bottoms made admirable baskets.

The larger troughs and mortars were made by burning out the inner part of a

single log and scraping it down. Wooden bread troughs were nearly all made in this way.

All this hand work not only gave the early whittlers plenty to do in winter evenings but it also taught them the value of the articles with which they were surrounded. A personal interest was also attached to each tool or implement that they turned out. The hand work necessary and the many hours of labor put in instilled into the minds of the growing boys a habit of thrift that was greatly responsible for the success of our early settlers.

Any boy with a knife and some "knack" can learn to carve useful things and delightful durable toys out of common woods and with an ordinary knife. Such toys will be treasured and prized. If you have any doubts as to their popularity, you should have seen the eyes of the children to whom the toys illustrated were presented, when they were passed around.

Boys will turn their usual destructive knives willingly to this useful craft if they are only given a start and here is the way to do it:

To proceed with this very interesting craft, all that is necessary in the way of material is a good sharp knife with a pointed blade, and a soft, close grained wood.

Such woods as sugarpine, poplar and Southern gumwood are good woods to use.

Many of the empty boxes obtainable at the stores are made of wood that is suitable for knife cutting. The side boards are about one-half inch thick and the end boards often about three-quarters of an inch thick. Both thicknesses are good.

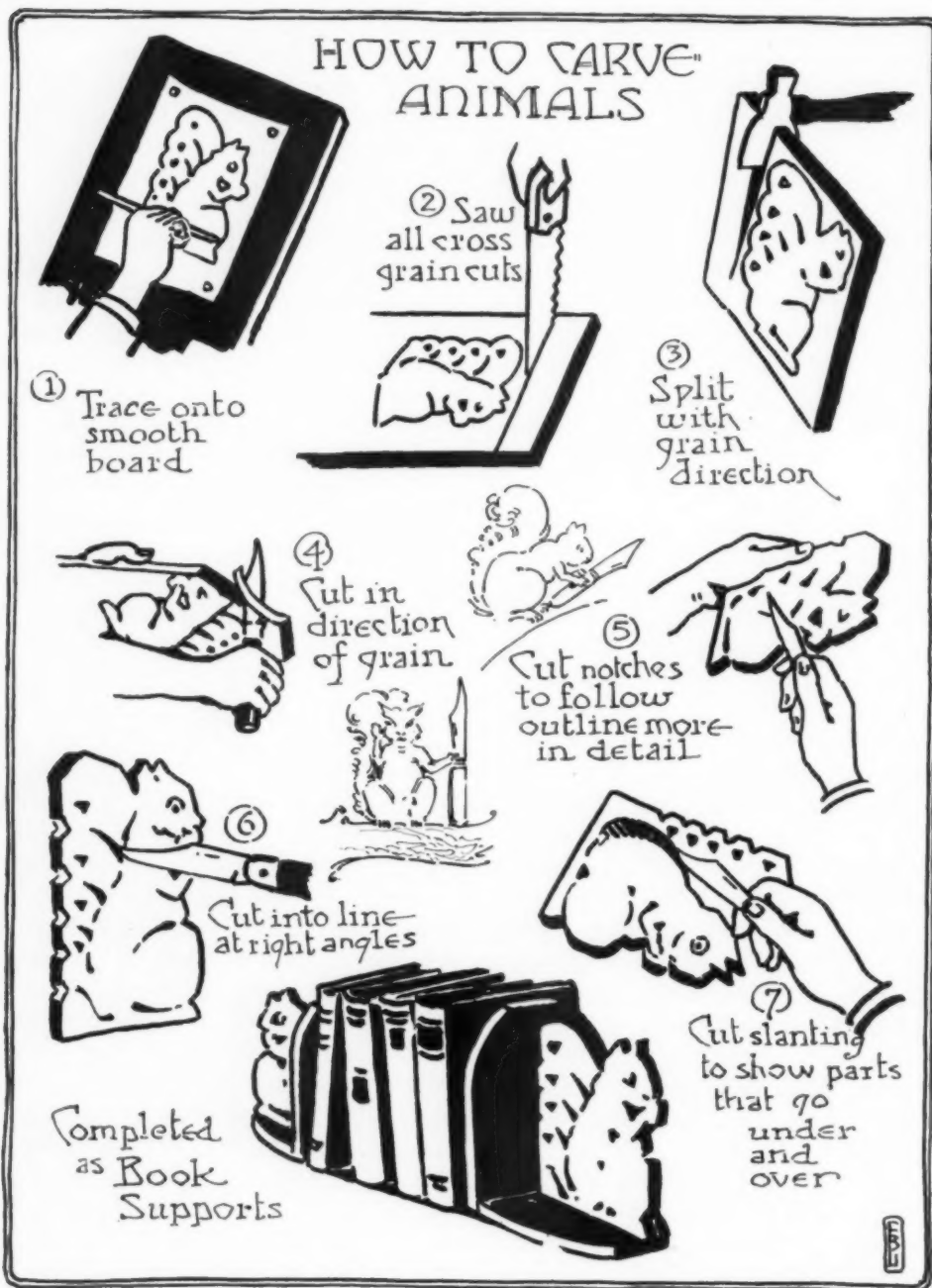
The carving may be done in three different methods or techniques: First, that which is carved on only one side of the board, similar to the bas-relief; second, that which is carved on both sides of the board with two duplicate or symmetrical sides, such as a profile outline would produce, and also where the board's edges, instead, are symmetrical and one side is different from the other in that one side shows the front while the other shows the back; third, that which is carved from a piece of wood which would not necessarily be a board, but a block, where the details are carved all over and around the article.

Commence with a half-inch board. If the surfaces are rough it will be well to smooth them before proceeding with the carving. Make an outline drawing on a piece of paper of the article that is going to be carved, and make it in a size that will be suitable to the thickness of the board. In this case the article can be any size under six inches either way, for a half-inch board.

After the drawing has been satisfactorily made on paper, put a piece of carbon-paper on the smooth surface of the board, carbon side down, and thumb-tack the drawing on top of it. With a pencil or any hard point, trace it onto the wood's surface.

The direction of the grain of the wood should be kept in mind from the time the tracing is put on until the carving is finished. As a rule have the grain run the long direction, unless there is some special character in the article that would be made stronger by having the grain run some other direction, like an extended wing, tail, neck or snout.

After the drawing has been made on the wood, saw it off on all cross grain



BY FOLLOWING THE DIRECTIONS GIVEN ABOVE ALMOST ANY LITTLE CRAFTSMAN WILL BE ABLE TO CARVE OUT INTERESTING TOYS OR GIFTS

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A PAGE OF PHOTOGRAPHS SHOWING HOW THE TOYS LOOK WHEN CARVED OUT AND GIVING SUGGESTIONS AS TO THE WAY THEY MIGHT BE USED

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directions. The grain direction can be split off. Don't saw or split too close to the drawing. Miss the extremes about one-eighth inch.

Now hold the sawed and split board in one hand, with the grain direction going from you, and with the knife held firmly in the other hand cut decided strokes, from you, with and diagonally across the grain. Do not cut in too deep and do not pry with the knife blade. Every stroke should be a cutting stroke.

After the article has been blocked out by these knife cuts, which very nearly touch the extreme points of the outline, the outline cuts should be made to follow the drawn outline details, by cutting notches at these points.

The superfluous corners are then cut off and there will remain a pleasing blocked outline.

Now for the inside detail. With the point of the knife, perpendicular to the wood surface, cut into the lines of the detail.

After all lines have been cut into, the next thought is to decide which parts lap over or come in front of other parts and which parts just touch or nearly touch. This is expressed by the way the perpendicular cutting is cut into, by use of a slanting cut.

It may be necessary to cut some cuts deeper than others.

Do not endeavor to conceal the knife cuts by repeated little cuts, scrapings, or sand-papering, as such treatment will render the work less artistic and make it commonplace and cheap looking.

The amount of labor, or of slickness put into a production does not decide its artistic merits. The expression of the spirit or character of the article, com-

bined with the expression of the craft used in its production, is more conducive to a real work of art.

After the article has been cut, if it is carved on only one side of the board, it can be applied as a decorative panel, design or artistic box cover for candy boxes, or boxes for jewels, collars, and many other useful articles.

If it is carved on both sides, in profile or otherwise, it can be used in the construction of book ends, toys, pot-plant sticks, decorative supports for many different things such as table lamps, pedestals and containers of various sorts such as flower vase holders, etc.

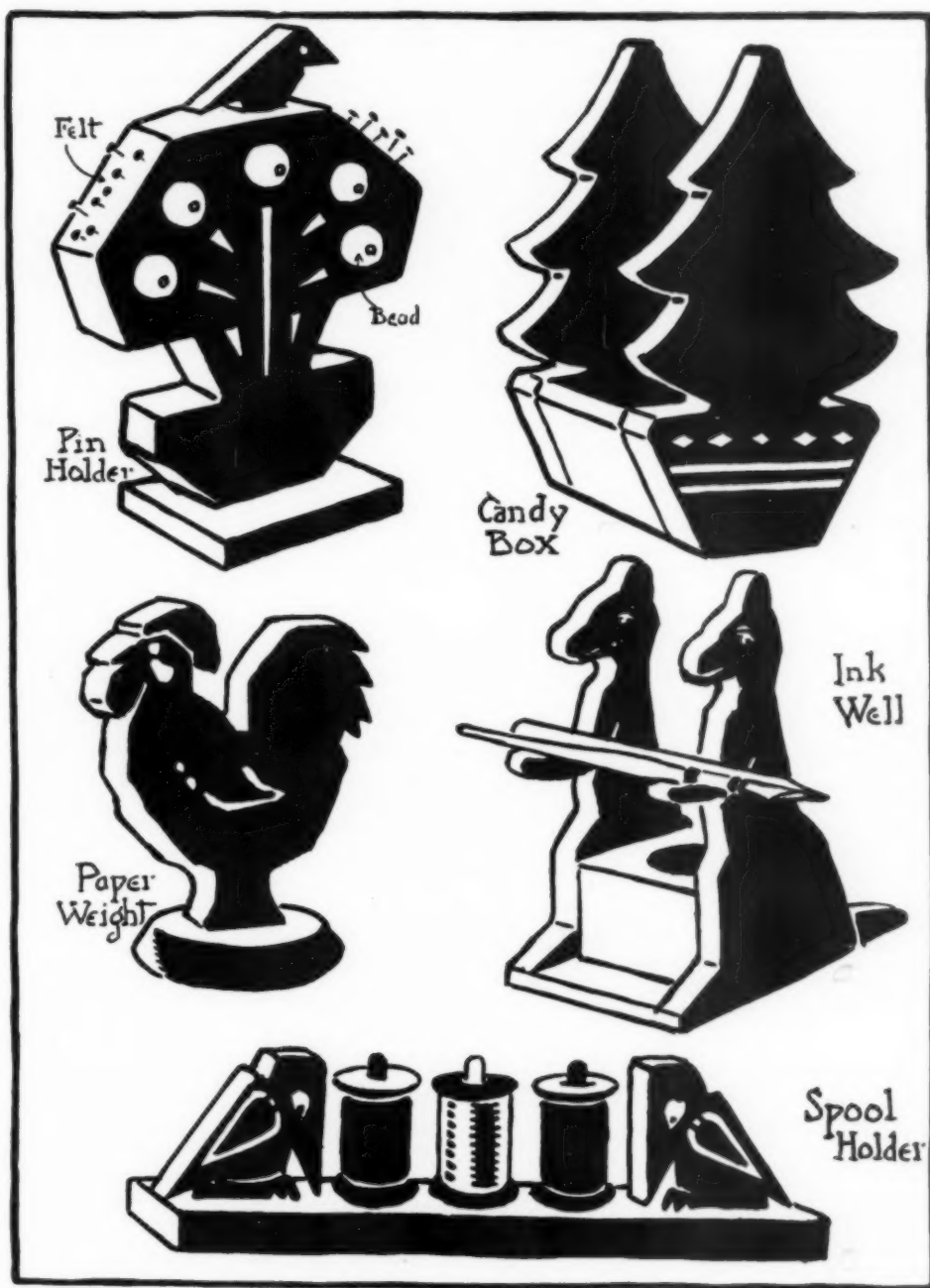
When carving an image that is made from a block of wood instead of a board, notice that excepting the side or profile view, all other sides show the same silhouette outline on one side that is found on the opposite side. With this fact kept in mind it will be easier to proceed with this class of carving.

A model of the image intended for carving, made from modelling clay or compound, used as a guide in carving the image, would not be a bad idea.

Next make a drawing of the front, and another, to match it, of the side. These drawings can be used to determine the dimensions of the block of wood, from which the article, image, or statuette is to be carved. The rough block should measure in the extremes a little more than the finished carving.

Now take one of the drawings and trace it on the respective side of the block which has already been prepared, and cut as was done with the flat carving on the board.

The other drawing which can be partly if not wholly used in tracing will help to proceed cutting the other sides.



A FEW SUGGESTIONS FOR AMATEUR WOOD CARVERS. ALL OF THESE ARE EASILY MADE AND MAKE PLEASANT WORK FOR WINTER EVENINGS

The School Arts Magazine Alphabeticon, December 1921

Otherwise keep the clay model before you and work from it. Any suggestions that the knife cuttings will make, as a different treatment from that shown on the clay model, should be used, as clay being a different medium than wood, will give its own expression.

These different treatments, if judiciously handled, will add to the artistic merits as before mentioned.

While the illustrations give a fair idea of the interesting things that can be made with a jack-knife they are just a beginning. The work is fascinating. The more one does of it the more possi-

bilities he sees in this interesting craft. Anyone of taste, once seeing a good piece of hand carving will not stop a second before choosing it in preference to the manufactured toys with which the counters are jammed.

Wood carving with your jack-knife will give you a chance to express your personality, study design, composition, modelling and technique, while at the same time giving you a pleasant diversion from other more common forms of art. It's a fine thing for Winter evenings. Try it!

"Life, Liberty and the Pursuit of Happiness"

MISS FLORENCE MORRISON

MUCH is being said, these days, concerning freedom and self-expression. Our big universities and school systems have made special provision and gathered special equipment to aid students along the lines of original and independent thinking. Surely, no conscientious thinker could doubt the wisdom of such provisions! To be sure, in gathering such equipment, fine materials are ideal; we would all gladly install them. However, in these times of labor troubles and the small purchasing power of the dollar, many schools are unable to do so.

Longing for the children in our schools to have opportunity to develop initiative, I set out to equip each room. The equipment is quite crude, but since it cost absolutely nothing, save effort, it does very well. First, a container was

conveniently located in each room. A bookcase, cupboard, shelves or table answered the purpose. (The manual training department could make shelves from old wooden boxes). These containers were filled with inviting material. Beautifully colored pictures, cut chiefly from old magazines, were collected and suitably mounted on gray and green cardboard, or brown tablet backs. If suitable poetry could be found relative to the picture, it was posted below.

Modern publications abound in lovely color plates, reproductions of the Old Masters and present day art. For the past few years, Jessie Wilcox Smith's child pictures have appeared monthly in several leading magazines. These are so charming in subject and color that they make splendid objects for the school room. Pupils and parents,

through the mothers' clubs, have aided in collecting this material.

Nothing rests a child so much after reading, writing or looking at blackboards, as looking at beautiful colors. This is Nature's soothing balm for tired minds and bodies, and so when the children have finished their tasks, we let them look at these attractive pictures. Who can say just how much influence a beautiful object will have upon the mind of a child?

Sample books of wall paper were donated by dealers and placed on another shelf of the container. The plain papers were all placed together for cutting as the patterns are confusing. From them paper mats may be cut and woven, illustrations of stories, names and lessons cut.

Wooden sticks and pegs were collected, and some were made by the boys in manual training. These may be used for printing patterns, or grouped to form interesting design motifs.

Clay was secured, free of charge, from a near-by tile factory. All sorts of things can be made of clay, objects ranging from a small child's ball to a lovely tile or piece of pottery. Many children are better able to express themselves through this medium than any other. We are continually surprised at some child's results in clay modelling.

One shelf contains a large box of scraps of colored dress material. These were secured from dealer's remnants and from home scrap bags. Doll clothes, curtains, table runners and rugs may be made from these odds and ends.

All of these materials are placed at the

disposal of the children whenever they have finished their assigned tasks. So often the bright child finishes his work first, and either sits idle waiting on the others, or pretends to be busy. Many a timid or slow child never succeeds in the formal class problem. This plan allows the child to choose whatever material he wishes and make of it whatever he may desire. The child with unusual ability has opportunity to work out the things he longs to do and which he has been unable to do in regular class problems. With so large classes and so many different subjects to be taught by one tired teacher, the individuality of the child is submerged in the mass. Often his ability has never been discovered, until in the new plan he proclaims his power.

No new burden is added to the heavy one already carried by the grade teachers. The work is self-directed and is a stimulus to the child to do his regular work well and quickly in order that he may visit "The Chest of Charms." Children readily learn to move quietly and without disturbing their neighbors, each pursuing his quest in a business-like manner.

Is this not fulfilling the words of our honored forefathers who wrote the Declaration of Independence? They maintained "that all men are created equal, that they are endowed by their creator with certain inalienable rights, that among these are life, liberty and the pursuit of happiness." Is it not also, paving the way for a newer democracy by showing children how to govern themselves and to think for themselves?



SOME SPLENDID PEN RENDERINGS OF CHRISTMAS FIGURES BY ROSE R. NETZORG. THESE MAKE GOOD SUGGESTIONS FOR CHRISTMAS CARDS

The School Arts Magazine Alphabeticon, December 1921



DECORATIVE CHRISTMAS FIGURES DONE IN WASH RENDERING. SUCH
DESIGNS WOULD BE USEFUL IN POSTER AND ILLUSTRATION WORK

The School Arts Magazine Alphabeticon, December 1921

Christmas Gifts for Father and Mother

C. LOUISE SHAFFNER

FOR the little child, the weeks just preceding Christmas are, or should be, the happiest and most fruitful of the whole school year. The right kind of a teacher will use these precious weeks to the very best advantage. She will let the joy and the delightful sense of mystery and expectancy which are the rightful heritage of every child at that time, find expression and satisfaction in Christmas stories, songs, games, the making of Christmas posters, Christmas tree ornaments and other decorations.

The thoughtful teacher, who is trying to develop character, as well as making the children happy and teaching the various subjects in the course of study, will go much farther and deeper into the "Christmas Spirit" than the "fun side." She will lead the self-centered child, and all children are naturally self-centered, to see the true meaning of Christmas, to realize that to truly commemorate the birthday of Christ, means to manifest as much of His spirit of love and unselfishness as possible.

She will stimulate a desire in the child to do something for some one else, not to be thinking continually of the presents he is going to receive, but to plan and make gifts for others. He will be very happy doing this and will enjoy having a "wonderful secret." He will take as much pleasure, sometimes more, in planning a "surprise" for those he loves, as in looking forward to his own surprise.

As the time which may be devoted to

such work, even if the drawing and "construction-work" periods are both utilized, is so short, and little children need much assisting and stimulating, it is probably as much as can be successfully accomplished, if each child makes a gift for "father" and one for "mother."

While I am heartily in accord with the new movement in education of letting children plan and work out their own "projects" largely by themselves with as little help as possible from the teacher, I do believe that at Christmas time, especially, the teacher should inject enough of her own good taste and artistic appreciation into the children's work to insure "good looking" results. This will not only give the children a higher standard in the work they will do later, but will often take a ray of beauty and art into a home that needs just that uplifting influence.

Children often have a higher standard of attainment and a greater appreciation of beauty than we give them credit for. They are not happy over an article intended for a gift that is not "pretty" to begin with, and is carelessly and "mussily" put together. I have seen children going home from rooms where the teacher either did not care to, or did not know how to have the children make worthwhile gifts, throw the so-called Christmas presents away or destroy them on leaving the building. They were ashamed to take them home.

On the other hand, I have known many children with whom I had labored



A PAGE SHOWING SOME OF THE ARTICLES MENTIONED BY MISS SCHAFFNER. CHILDREN DELIGHT TO MAKE THESE LITTLE PROJECTS

The School Arts Magazine Alphabeticon, December 1921

in order to obtain something presentable, cry as if their little hearts would break, if by accident anything happened to the precious article. I have gone into many a home, sometimes a year or two after the Christmas presents were made, and found them still in existence, fondly treasured by parents and often still on display in the "parlor." Sometimes they were the only note of real beauty or color harmony in the whole room. I believe that is worthwhile.

One of the greatest obstacles that presents itself to many teachers is the difficulty in obtaining material with which to make suitable Christmas gifts. Many Kindergarten teachers are fortunate enough to have an over abundance of material supplied them, but most Primary teachers have almost nothing that is useable, except construction paper. They will have to use considerable ingenuity in making the most of the little they have at hand or, as some teachers do every year, they will have to spend some of their hard earned salary for the "good of the cause," or they will have to ask the children to bring their pennies, which in some places is forbidden by the Boards of Education.

The simple little gifts shown in the accompanying plates, are made of very inexpensive materials, mostly construction paper, colored engine paper, leatherette paper, raffia and inexpensive cloth. A discarded book of wall paper samples may be obtained from almost any interior decorator. These papers are often exceedingly attractive and, when discreetly used so that the designs fit the spaces to which they are applied, give very satisfactory results for the child who is too young or undeveloped to make a design of his own. The whisk-

broom holder shown is covered with wall paper and sewed around the edges with worsted.

When children have learned to read a calendar, they will be delighted to decorate one to give father or mother. An appropriate poster may be made and mounted on a piece of construction paper that harmonizes with the colors in the poster. This may again be mounted on a larger sheet of another color also in harmony with or repeating some color in the picture, leaving a narrow rim of color around the edge. The calendar pad may be mounted on a piece of paper the same color as the rim or a piece may be made to connect the picture and the pad like a ribbon. If the children are not capable of making good posters, a very pleasing effect may be obtained by using a well colored and appropriate post card instead.

An almost endless variety of books may be made of different kinds of paper with various kinds of decorations and for many different uses, such as note books, address books, scrap books, recipe books, etc.

Many of the "gift problems" afford an excellent opportunity for the application of decorative design. When children are intensely interested in the thing they are making, they will take a vital interest in the subject of design because they will see how important a part it plays in making their things beautiful.

The simplest and most satisfactory way of having little children apply design, I have found to be with stick printing and paper cutting. The little mats of squared gingham are decorated with stick printing. On the recipe book and several of the boxes the de-



LITTLE HANDS MAY BE KEPT BUSY AND HAPPY WITH WORK SUCH AS SHOWN ABOVE. BRILLIANT TINTS OF PAPER HELP IN THE CHRISTMAS EFFECT

The School Arts Magazine Alphabeticon, December 1921

signs are made of pieces of paper pasted onto the objects.

The so-called "surprise cutting" found on two of the boxes, is fascinating to children, and although it has been condemned by some teachers, I believe it is a very helpful and simple way of teaching certain elements in design, as, for example, the harmony of the general form of the design with the form to be decorated, also the repetition of parts of the design as in the four corners of a square, etc. . . . After a little experimenting, children are able to cut just what they want and where they want it and the process is no longer "surprise cutting" but something very definite. I have seen very beautiful designs made in first grade that way.

Good clean boxes that might otherwise be thrown away may be made very attractive by applying designs to them. The round box with the paper design is an ice cream carton and the rectangular

one is a box in which something was sent from a department store. The name on the top is covered with the design. Children should be taught to try to make use of all good material around them instead of wasting so much of it.

The picture frame and the various boxes consisting of two toned squares are made of long narrow strips of construction paper. These strips are doubled over and used as double weavers. They make very substantial boxes because the weaving can be pulled up tight and the various parts woven together. The cubic box is made in one piece and requires no pasting whatever. The cover might have been fastened down also making a good twine holder. Various designs may be worked out in the double weaving by the older children in second and third grade.

The objects shown are merely suggestive of the many, many other things that might be made in a similar manner.

WHY do we so much desire to improve or develop our imagination? Because it adds the element of beauty to life; because it gives a charm to existence; because it looks ahead and builds upon the structure of reality, the castle of the future. It is our imagination which gives us the ideals toward which we toil; the hope of improved conditions and faith in eternal and external manifestation. Imagination is the prophecy of the future.

LEON ELBERT LANDONE



ORIGINAL DESIGNS FOR CALENDARS MADE OF CUT PAPER BY CHILDREN OF THE THIRD GRADE, UNDER SUPERVISION OF MISS JESSIE TODD

The School Arts Magazine Alphabeticon, December 1921

The Doll House

NORINE CONNELLY

A. MOTIVE.

1. To furnish the doll house that had been painted during vacation.
2. To learn to sew and weave.
3. To learn to use tools.

B. PURPOSEFUL PLANNING AND WHOLE HEARTED ACTIVITIES OF THE CHILDREN.

1. Suggested that the girls make the curtains, rugs, pictures, baskets, and dress the dolls.

2. Suggested that the boys make the furniture and paint it according to color scheme.

3. Suggested that each child bring one penny or more (if he wished) to buy paint for furniture.

4. Suggested that the class send Mr. Currans a letter of thanks for having the doll house painted.

5. Suggested that we keep a chart of all work done by both boys and girls.

6. Suggested that we count money for paint.

7. Suggested that we have certain children responsible for leaving the sand box, boards, sewing table and work bench in order after each occupational lesson.

8. Suggested that we spend some of the money for glue and coping saws.

C. SUBJECT MATTER COVERED.

a. Reading.

1. Chart kept of work done day by day.

2. Children dictate wording of each lesson—chart then read by children.

b. Language.

1. Children dictate wording for chart.

2. Children dictate letter to be sent to Mr. Currans.

3. Children dictate letter to be sent to classmate out sick, telling her what was being done.

4. Game: Guess what I am making. It has four legs. Its top is 4 by 5 inches. I am going to paint it brown; or: What I have been making is 3½ by 4½ inches. I put lace around the edge. You will see it in each room of the doll house. Guess what it is.

5. Rhymes explained under phonics.

6. Children tell in three or four sentences about what they are working upon.

c. Penmanship.

1. Write names of different articles on board as table, chair, curtain, etc.

2. Make dictionary.

d. Spelling.

1. Words as table, chair, curtain, rug, etc.

2. Sentences using above words telling of different work done.

3. Dictionary.

e. Phonics.

1. Think of all words beginning with sound "b," "c," and so on.

2. Rhyming words as:—chair, hair, pair, fair, etc.; table, Mabel, cable, fable; rug, snug, bug, pug.

3. Making jingles as:

The doll sat on a chair

And she had curly hair.

f. Art and Applied Art.

1. Draw plans for furniture.

2. Measure each piece of wood used in furniture.

3. Measure rugs, curtains, pictures, etc.

4. Draw chair, table, bureau, etc., all based on box.

5. Scrap book of all household furniture.

6. Color scheme in each room, placing rugs and furniture, etc.

7. Boys to make furniture and paint it.

8. Girls to make rugs (knitted, crocheted, cattail and weaving), pictures, baskets, and curtains.

9. Window boxes and lattice.

10. Dress dolls for doll house.

g. *Nature Study.*

1. Studied birds flying around in fall of year. (Bird stories to be printed in book form).

2. Studied flowers blooming in the fall. What flowers we should plant this time of year in garden and window boxes

h. *Civics and Hygiene.*

1. Care of the home.

2. Beautifying home and garden.

3. Clean streets, clean schoolroom.

4. Convenient place for mail box.

5. Best place for garbage can.

6. Best place for milk bottles.

i. *Arithmetic.*

1. Count money brought for paint. Bought glue—how much left?

2. Measured all rooms in doll house for rugs.

3. Measured all windows for curtains.

4. Measured the school room.

5. Examples: If it cost 3 cents to paint a table and 2 cents to paint a chair, how much will it cost to paint both or, if we collected 62 cents, and Paul spent 10 cents for glue, how much money have we left?

6. Counted all the legs of the chairs thus learning to count by 4's.

7. In weaving, the loom numbered—over and under—thus learning to count by 2's.

8. Changing feet to yards thus learning to count by 3's. How many feet around the room? How many yards around the room?

j. *Ethics.*

1. Sharing with each other as tools, thread, material, etc.

2. Helping each other.

3. Helping lower class in starting weaving.

4. System (putting tools in place.)

5. Neatness (leaving room in order), (making articles for doll house neatly.)

6. Arrangement of rooms—color scheme. (Thought—to make doll home beautiful.)



PICTURE OF THE DOLL HOUSE AND THE CRAFTSMEN WHO CONSTRUCTED IT

Furniture for the Doll House

HOW TO MAKE IT.

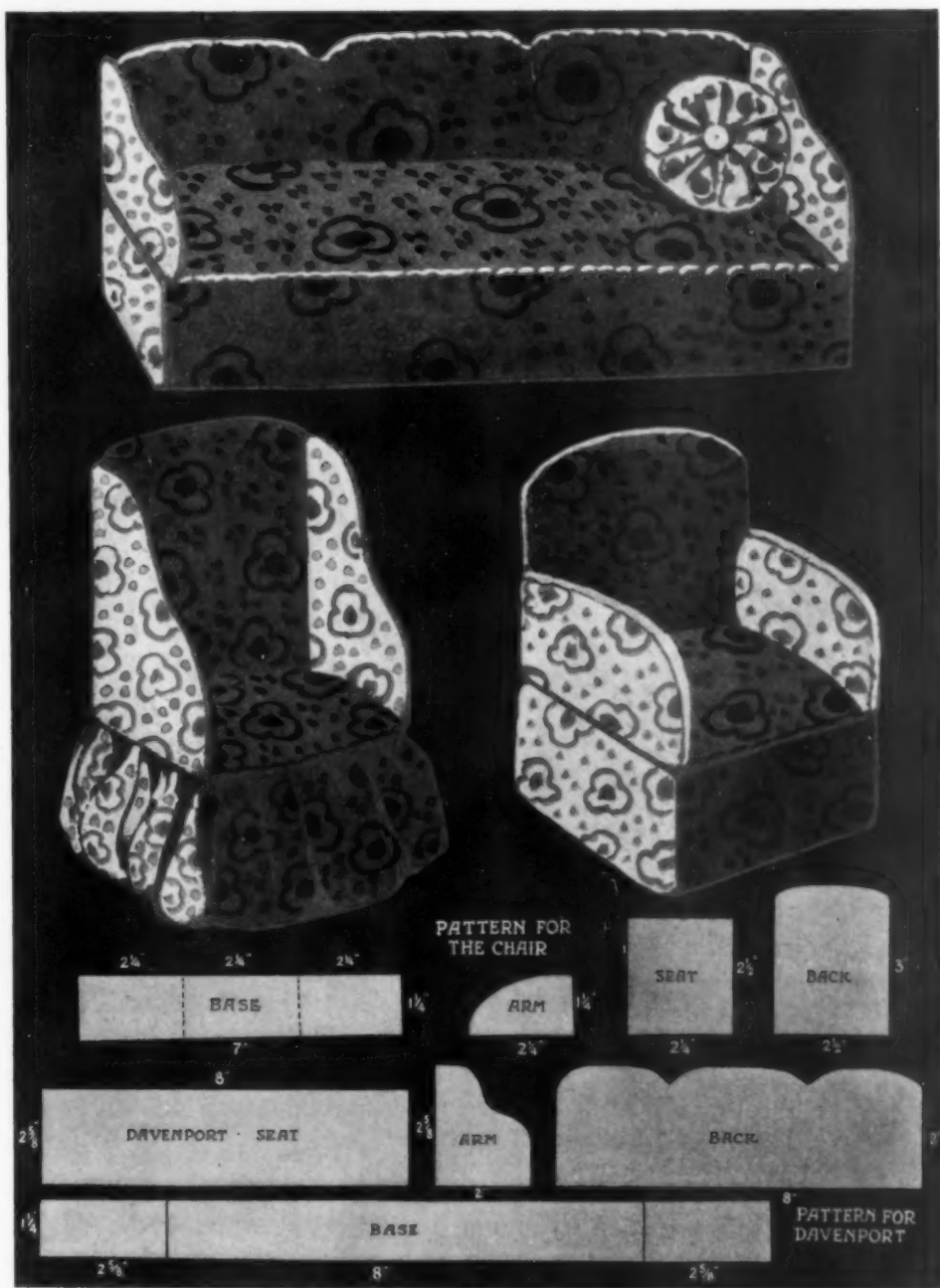
HAZEL HARPER SAMPLE

WOULDN'T you love to know how to keep little hands busy, especially on rainy or snowy days when the children all echo the cry, "What shall we do?" Mothers and teachers alike are hungry for ideas to work out with the little folks. All right, let's make a doll house, not a house furnished with flimsy paper furniture that won't even hold your fifteen-cent doll, that is only five inches high, but real upholstered furniture, like the big wing chair in the living room. If you haven't a doll house of any kind, get an orange box, as it has a partition, making two rooms. Later you may add another box if you wish, but a two room house is large enough to start house-keeping in with a doll family. Paper the inside of this box with small designed or plain wall paper. Or if this is not to be had use plain white or brown wrapping paper.

We will start with the living room. If plain paper is used, it will make a better background for the gay cretonne covered furniture we are to make. For our room must be cheerful as well as in good taste, and we want cozy, comfortable furniture. For this room we will have five pieces, a davenport, two chairs to match, a wing chair and a library table. Let us start with a chair, for the same idea is worked out in the other pieces except the table which is of brown cardboard.

As shown in the diagram, the chair consists of five pieces, back, seat, base, and two arms. Cut pieces of cardboard (candy boxes will do) in five pieces the size and shape indicated in the diagram, using a ruler and making sure your measurements are correct. For the covering of the furniture use cretonne, quilting calico, gingham or any gayly figured cloth available. Using your cardboard as a pattern lay each piece on a double fold of cloth, allowing a fourth of an inch all the way round for seams and padding with cotton. Sew three sides, leaving the fourth one open, turn right side out and you have a little pillow slip. Slip in the cardboard, padding one side well with cotton, leaving the other side flat. Pad the seat, back and arms so the inside of the chair will be padded. Close the ends by folding in the raw edges and "whipping" them together. Sew the $2\frac{1}{2}$ -inch edge of the arm to one $2\frac{1}{4}$ -inch edge of the seat, keeping your padding inside the chair, and the $1\frac{1}{4}$ -inch edge of arm to back.

Take the strip of cardboard for the base and cover plain, making a little pillow slip as before and running in the cardboard. Do not pad the base. Bend the strip into three sections, one $2\frac{1}{2}$ -inch section in the center and two $2\frac{1}{4}$ -inch sections at each side. Sew this carefully to the front and sides of the



PERSPECTIVE VIEWS AND PLANS FOR DOLL HOUSE FURNITURE. THESE SETS MAKE DELIGHTFUL CHRISTMAS GIFTS FOR ANY LITTLE GIRL WHO OWNS A DOLL

The School Arts Magazine Alphabeticon, December 1921

seat. Now your chair is completed. If care has been used you will have a strong piece of doll furniture and you will not have to worry about the legs coming unglued, or bending with the weight of the doll who is so fortunate as to have this lovely chair.

The davenport is made in the same way, using the dimensions indicated in the diagram. You will need a few pillows to make it look like a real davenport. The pillow is made of a strip of cloth, two inches wide by seven inches long. Sew the two-inch edges together, gather the six-inch edge tightly and fasten the thread. Sew a fancy glass or velvet button in the center of the gathered edge. Then gather the other edge, stuffing with cotton before draw-

ing to a close and fastening the thread. Make a few plain pillows of $1\frac{1}{2}$ -inch squares of cloth.

The wing chair is made like the other pieces except that a ruffle is added around the base. The table is made from brown cardboard but will be attractive if a runner or scarf is added. This should be made of fringed cretonne. Make rag rugs for your floor by cutting and sewing together $\frac{1}{4}$ -inch strips of cloth. Braid these as you would braid your hair, using three strands. Sew round and round, keeping your rug flat as possible. Thus you will have a gay, old-fashioned living room done in cretonne and rag rugs like grandmother made. Try it and see how nice it will look.



CHRISTMAS CAROLS. BY SYBIL EMERSON



CHRISTMAS CARDS DESIGNED BY GRAMMAR SCHOOL CHILDREN UNDER DIRECTION OF MISS RENA FRANKELBURGER. AFTER BEING HAND COLORED OVER 10,000 OF THESE WERE SOLD

The School Arts Magazine Alphabeticon, December 1921



Linda and Peter thought they weren't going to have a Christmas tree at all this year but see what Mary has done! She is sharing her toys and sugar-plums with her dear little friends.



Peter is having a wonderful dream about Mary, Christmas trees toys and things and hopes there are lots of nice girls like Mary in the world for they make poor children so happy.

Shadow Pictures

MARIE E. BLANKE

SHADOW pictures in one form or another have long been a favorite source of entertainment. Puppets, cut out of cardboard and jointed so that heads, arms, legs, etc., can be moved will provide an amusing form of shadow picture shows. Songs and stories can be illustrated—the action of the puppets following the story which may be sung or read as the case may be or a bit of descriptive music may be illustrated without words if the action is sufficiently dramatic to explain itself. Entertainments for school, home or club can be worked out to good advantage with the use of a little imagination and ingenuity. Such an entertainment provides a good exercise in composition of big masses of black and white.

The first thing to consider in planning a shadow picture show is the size and placing of the screen on which the pictures are to be shown. If the show is to take place in rooms connected by a large open doorway, that may be used as a frame for the screen. But if a larger room or hall is used a frame will have to be built. The lower edge of the screen should be at least 50 inches from the floor so that the persons who operate the puppets may be concealed. If a doorway is to be used a 2 x 4 or some sort of soft wood board should be fastened from side to side to make a firm horizon line for the pictures. The lower part of the screen from A-B down to the floor should be covered with some material, black cambric would do if

nothing else is available. Draw curtains should be arranged so that they can be easily and quickly manipulated.

After the stage is arranged the following materials will be needed:

Heavy cardboard of sufficient weight so that it will not bend.

A sharp pen knife.

A pair of large shears.

Small screw eyes.

Staples.

Thumb tacks.

Pins.

Wire.

String.

Hammer.

Pliers.

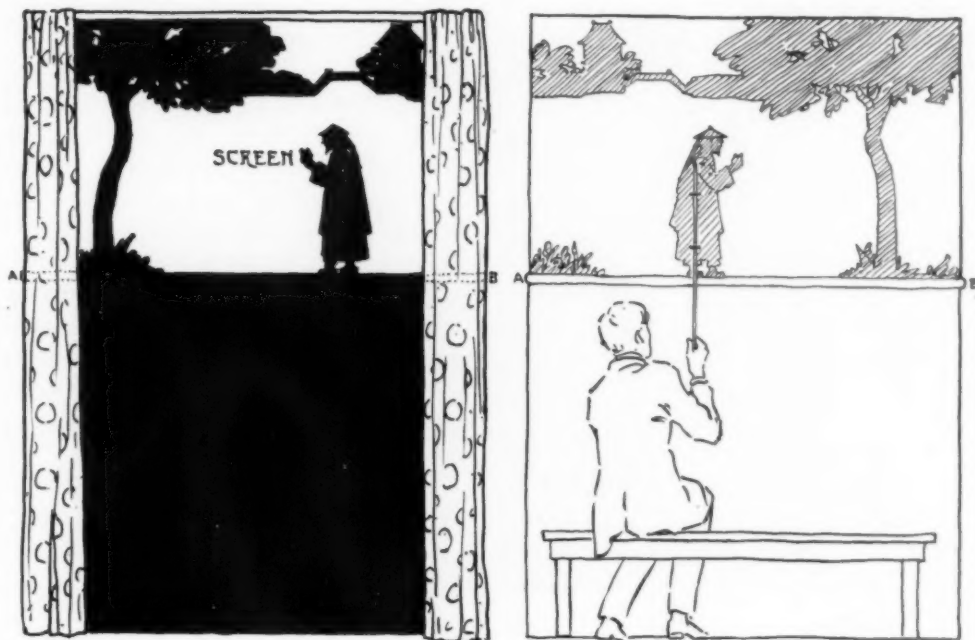
Long sticks.

Waste Baskets.

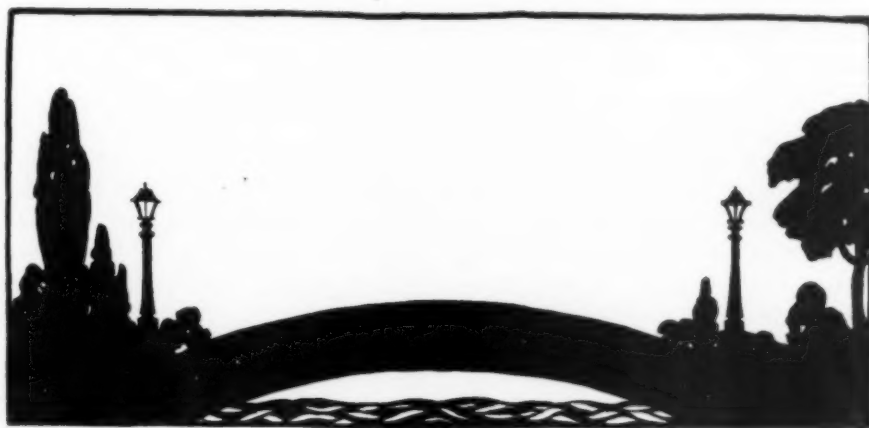
Heavy wrapping paper.

The size of the screen opening having been decided and a story selected the next thing is to compose the setting. Then the size of the figures can be determined and their poses and action thought out. As all figures are in silhouette, it will be found that it is better to have profile or nearly profile views.

The supporting stick must be placed in such a way that it will be concealed as much as possible. In the diagram of the dog the stick is shown fastened on one of the front legs. Two staples are put in over the stick (A and B) and two wires pushed through them, one is fastened to the lower jaw (C) and the other one to the tail (D) so that the operator can move them by pushing the



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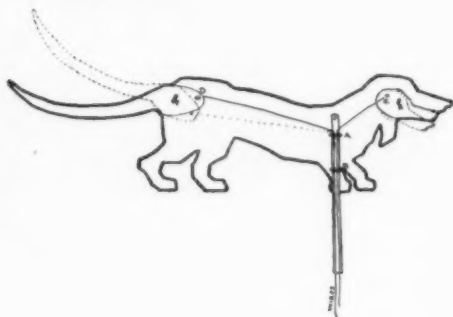
ON THE BRIDGE AT AVIGNON



SUGGESTIONS FOR THE SHADOW PICTURE STAGE AND ITS ACTORS. THESE ARE NOT HARD TO MAKE AND ARE A SPLENDID CONSTRUCTION PROJECT

The School Arts Magazine Alphabeticon, December 1921

wire up and down. A paper clip at E and F enables the moving parts to swing on that point.



Stationary settings such as trees, houses, etc., may be made of heavy paper and pinned to the screen, or if they occupy the entire length or width of the opening may be cut out of cardboard

and fastened to the frame by thumb tacks.

The illustration of the "Bridge at Avignon" shows the setting and the figures which move across it in the different verses of the song. "The Little Shepherdess," another old French song, is well adapted to this kind of illustration.

The Chinese have very elaborate puppets of this sort, made of transparent paper and colored. The faces are done in outline, thus making them appear light and with the features suggested.

Many variations can be worked out and a little practice will quickly show the limitations and also the possibilities of this form of art.

Blackboard Projects

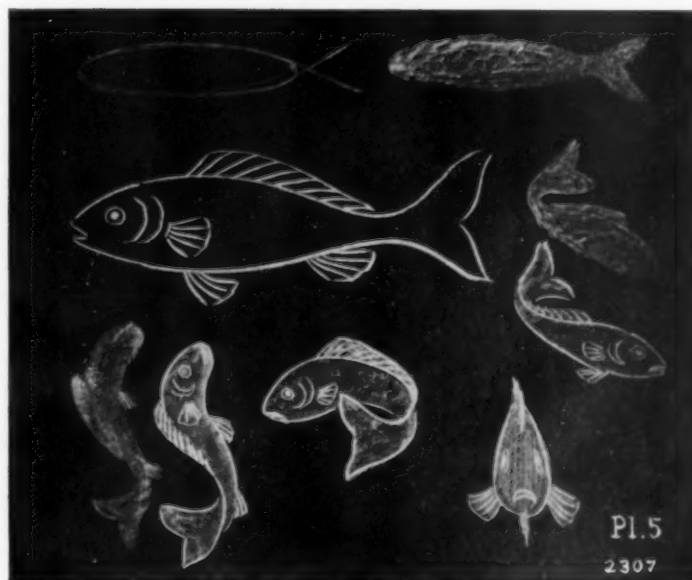
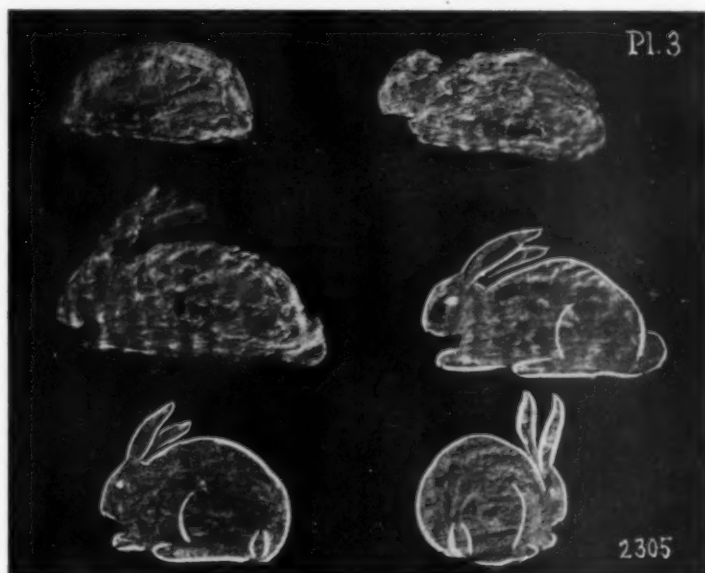
ERNINE M. WILCOX

IT is true in many of the schools in our country that the execution of the different problems which art presents to the modern school teacher must be left to her own originality and perseverance. It is also a sad but true fact that art in schoolwork in the lower grades is often discouraging, not only to the teacher, but to the children themselves. It would seem that to remedy this, some means must be provided by which the children will be led to feel that their work, however simple it may be, is needed as a unit in the making of one pleasing whole.

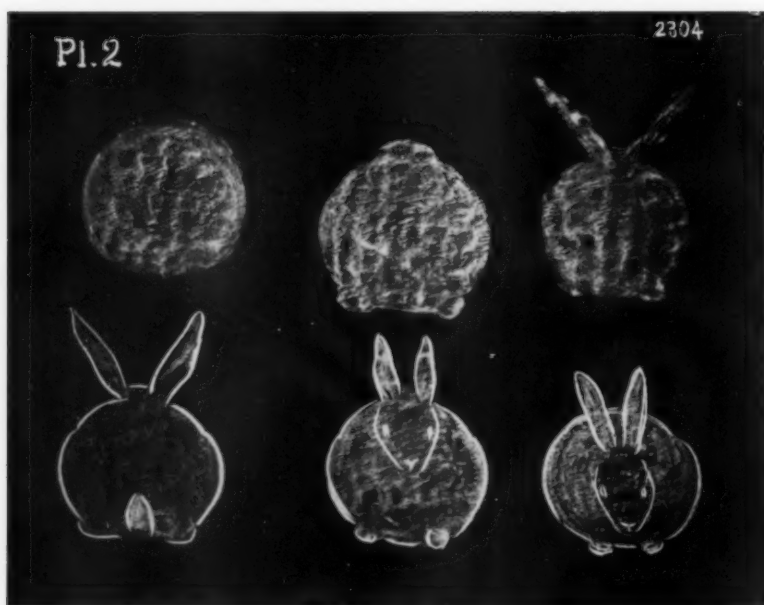
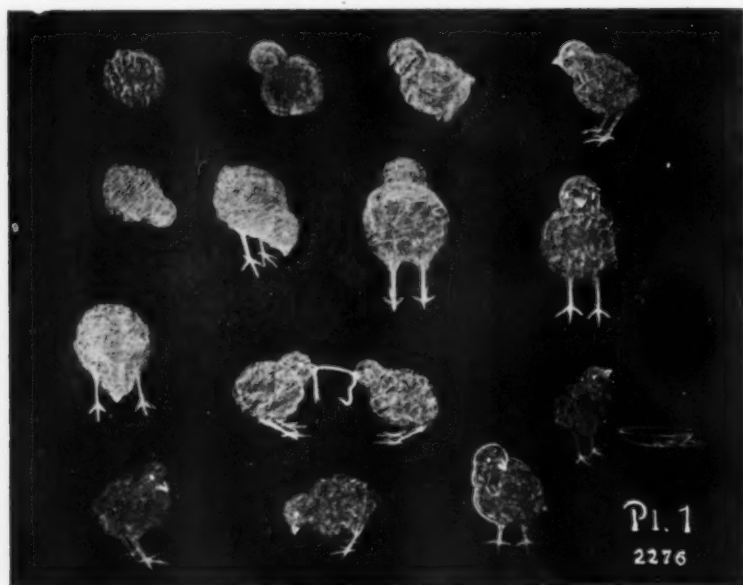
In many instances, children have worked hard to make paintings of the

Dutch people, Pilgrims, and so forth, illustrating faithfully the peculiarities of costumes and coloring, and their work has either been destroyed soon after or given to them to take home, after it had hung in the schoolroom for a time. Would it not have been an incentive to these children if their efforts could have been grouped into an interesting whole which would have remained in the schoolroom a longer while and would have left a lasting impression?

Some teachers have pasted these little figures on pasteboard or heavy paper, and have made attractive posters or borders for the schoolroom. For upon the teachers, also, depends the school-



A PAGE OF BLACKBOARD WORK REPRODUCED FROM THE PACKET
ON "BLACKBOARD DRAWING" PUBLISHED BY THE DAVIS PRESS



ANIMAL LIFE IS QUICKLY REPRODUCED IN BLACKBOARD WORK IF THE TEACHER FOLLOWS THIS METHOD. FROM THE PACKET "BLACKBOARD DRAWING"

The School Arts Magazine Alphabeticon, December 1921

room decoration. The morale of the children in these classes in drawing is much higher, if they know that their work is to be used as an ornament.

Following this idea came the thought that I might work out a plan in drawing in which the blackboard could be used. Since the Pilgrims must be studied in the fourth grade, I started with them. I put on the blackboard the scenery of the first Thanksgiving, making it as accurate a reproduction as could be obtained from the descriptions of it in various books and magazines.

Meanwhile, the children got books on the Pilgrims and fairly ate up Pilgrim literature, and by the time they were ready to paint freehand their little figures, they had a very good idea of their customs and costumes.

Then came the fun! The work had to be very carefully directed, that the figures obtained might fit well into the picture. It would not do to mix Pilgrims and Indians into the same lesson.

One time we did Pilgrim men sitting back to, or face to, on logs or stools, some talking to their neighbors and others eating. Another time we did Pilgrim girls or women, either waiting on tables or bringing food in baskets or on platters from the cabin, which one ambitious child drew and painted. Having the background already on the blackboard before them, the ideas which came to them were unlimited. Each child was allowed to do the thing he wished, while under supervision of

course. When the Indians had been painted in the same way, even to the tiny papoose, and the best figures selected, the children were allowed to suggest the arrangement on the board. This worked out beautifully even to the food on the tables, which had also been done by the children. When the pasting was over, and they saw the picture they had helped to make—for every child was represented by something—their pleasure was complete.

This experiment was so successful that the children wished to try a Christmas picture. Now we are looking forward to Washington's birthday, to our picture of Washington crossing the Delaware; to Memorial Day with its parade, which will have floats, tanks, soldiers and Grand Army men; and last of all, to a wonderful circus scene.

Of course, the room not having unlimited board space, it is not possible to keep more than two pictures on at once, but the pleasure obtained through seeing their little units grouped into one satisfying whole in these pictures has changed their attitude toward drawing in general, and now our drawing hour is really the "Children's Hour" for they feel they are doing constructive work, each little effort finding its perfection in the completed whole.

This idea can be used with great success in any grade and with any subject, the Dutch People in their land of dikes and tulips vieing with the Japanese in their land of cherry blossoms and tea gardens.

□ □ □

CORKS FOR CHRISTMAS

Verses and Designs

by

Dorothy G. Rice



Butterflies and posies
Fragrance, perfume, scent
From loss of all this sweetness
May this little cork prevent.



When you wish to paste do you ink it?
Or your pen in the glue do you sink it?
It's your wits that are thick
Let this cork do the trick
For a pansy's for thought and you'll think it.



Wire netting
is pinned to
cork by loop
of wire.



Flowers fade forever,
Perfumes vanish away,
Friendships wane and are
ended,
But I have come to stay.



Just bottle up some Sunshine,
Joy and happiness as well
This little cork will guard them
You may need them, who can tell?

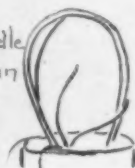


Frame work for
Pansy and for Boy



Sunny days and showers
Condensed with morning dew,
This little cork to keep them
I'm sending now to you.

Wire for handle
thrust deep in
cork



TWO PAGES OF VERSES EXPLAINING HOW TO MAKE CHRISTMAS GIFTS FROM CORKS. BY USING A MODELING MEDIUM CLEVER RESULTS MAY BE OBTAINED

The School Arts Magazine Alphabeticon, December 1921



For beverage or condiment,
For contents dry or wet,
Just place this lad as guardian
No task will be forget.



Construction



I'm sending you some grape juice,
A cork with vine arrayed,
The juice is Nature's vintage
The cork is one I made.

Flowers need to be tended,
Perfumes guarded must be,
Love must watch over friendship
For these depend upon me.



Place material on
wax paper.

Cover & roll thin with pencil



Cut leaves with sharp knife.



Moisten back and press firmly
into place with leather-tool.

"Moldolith" or "Permodello" on a foundation
of wire and bits of metal screen
are built into these designs that
when dry are painted & shellaced.



TRY MAKING A FEW OF THESE. NEW CORKS MAY BE PURCHASED AT
ANY DRUG STORE, AND ATTACHED TO PERFUME OR OTHER BOTTLES.

The School Arts Magazine Alphabeticon, December 1921

Good Ideas from Everywhere

TEACHERS EVERYWHERE ARE INVITED TO SEND IN ORIGINAL IDEAS AND ALPHABETICON MATERIAL FOR THIS DEPARTMENT. THE EDITOR IS GLAD TO CONSIDER ANYTHING SUBMITTED AND WILL PUBLISH IT IF POSSIBLE. HELPS FOR THE GRADE TEACHERS ARE ESPECIALLY DESIRED

Christmas Handicrafts

JULIA W. WOLFE

VASES FROM OLD JARS

IN and about the house there are always a great many things which do not seem to serve any real purpose, and yet one does not quite like to throw away. Into this category will fall the large number of pots and jars in which are packed the thousand necessities of the modern household. Many of these receptacles are distinctly ornamental in appearance, and yet they bear the stamp of their original purpose too strongly for them to be used about a well-furnished house. It is perhaps not generally known that by a very simple treatment it is possible to convert most kinds of glass jars into really attractive vases, so that even a close examination will scarcely reveal their origin. The method is so simple and effective that it is really quite fascinating in itself, and anyone will enjoy transforming their oddments into serviceable and very ornamental objects.

Some jars are so much more easily managed than others that it is worth while exercising a little care in selecting those which will be best for the purpose. As a general rule, the round bottles are the most satisfactory, as the glass in these breaks off much more cleanly than in the case of those shaped in a different way. Still some rather striking shapes may be turned out of the square molded jars, so that these are worth while trying. It should be borne in mind that the thinner the glass, the better, and that the more even it is in thickness, the more regular will be the fracture. Some of the prettiest vases can be formed from those fruit jars which taper off from the shoulders, and these when made in green glass will make most attractive objects. It will be found that quite often vases which have been broken in the

upper part can be finished off by this treatment, and their lower portion turned to some useful account.

In order to follow the method described here, very little in the way of appliances will be required. About a pint of some kind of heavy oil should be purchased, the cheapest kind sold in flasks answering the purpose very well. Now obtain a bar of iron which is fairly heavy, such as a cold chisel, and a pair of pincers by which it can be firmly grasped. It will now be necessary to have access to a very red coal fire, and into the center of this the bar of iron must be placed in such a way that it will become evenly heated. It will now be time to select the jar which it is desired to break, and this should be quite clean and dry. Take the flask of oil and fill the bottle up to the height at which it is desired to break. Of course this will vary much according to the nature of the jar, and the object which it is desired to produce. Out of well-made bottles that are perfectly round, excellent drinking glasses may be manufactured, while the larger jars might be made to produce table glasses for celery, etc.

At this stage it is a wise plan to remove the scene of operations out doors, as the next step involves the making of a somewhat unpleasant odor. Place the jar on a perfectly level piece of ground or flat stone. It is very important to see that the oil is quite evenly distributed, as if this is not the case the fracture will not come true and the work will be spoiled. Next get the rod of iron from the furnace, seizing it by means of the pincers. Have it red hot all over and carry the hot iron to the jar which has been filled, and holding it well in the center com-

mence to let it slowly down into the oil. It is very necessary that the process of immersion should be quite gradual, as it is undesirable that the oil should be made to bubble and boil over violently. By the time the bar of iron is an inch or so down into the oil the glass will break with a sharp noise just at the height of the liquid. Of course the fracture is caused by the accumulation at the surface of a layer of oil at a very high temperature. If the experiment has been successful so far, the upper part of the jar will come away leaving the lower portion with a clean and very sharp edge.

After the oil has been used several times it may get rather hot itself, and in this state will not answer the purpose as well. In some cases where the glass of the jar is thick and does not respond to the treatment, the severance of the two parts may be brought about by standing the jar at once in a pail of water up to the same depth as the height of the oil. This proceeding is always in the nature of an experiment, as the chances are somewhat in favor of the jar cracking in other ways than in the desired direction.

To free the jars from the sticky oil, just soak

them in a strong solution of caustic soda and warm water.

The next stage in the preparation of the vases or whatever objects may have been produced, is to attend to the broken edges as the sharp edges would not be safe. The best plan is to rub them down with sandpaper until all the keenness is taken away.

Many of the white glass receptacles may be made decorative by the application of clear lacquer and there is another preparation that may be purchased at any art store, called "Enamelac." Put either of these preparations on as thinly as possible, so as to avoid the accumulation of any quantity in the bottom. "Enamelac" comes in many shades and colors.

Last year one clever girl made a quantity of these vases, etc., and exhibited them at a bazaar. She sold them all and had calls for many more, thereby earning a neat sum of money. They also made pretty gifts to distribute at Christmas.

With all home crafts as well as with everything pertaining to the home of to-day, strive for beauty in the practical things.

KINDLING WOOD UTILIZED

THE empty soap box or wooden crate is ordinarily thrown down cellar to be hacked to pieces and chopped into kindling wood, but the handy boy about the house uses the utmost care in opening a box to avoid splitting the wood, and then he stores the case away against the time when he can convert it into a unique and attractive piece of furniture.

Much has been written on home-made furniture built of boxes, but not many pay attention to the common barrel. Yet it almost seems as if the barrel and kindred wooden receptacles, such as nail kegs, paint kegs and so on, possess possibilities in excess of those of the soap box. A comfortable upholstered armchair cut out of a barrel is quite commonly seen in many country homes. Sleds and snow shoes may be made out of barrel staves. Among the more unusual applications, there are clocks set in a small paint keg as a case, a cradle made of a barrel sawed in two lengthwise, a fireless cooker, in which the barrel

figured prominently, and a number of other useful articles about the house, made in part or wholly from barrels. One of the newest things a boy can make is a "lemonade well." The well can be constructed out of a barrel and a soap box, and by covering it with crepe paper to represent bricks, while a heavy coating of cotton is put on the roof to represent snow, making a useful article as well as something to use at parties, etc.

It is best to take a well-shaped sugar-barrel and cut a large square opening in one of the heads. The other head of the barrel should be knocked out. To prevent the head in which the square opening is cut from falling apart, it should be braced with cleats nailed along the border of the well opening. These provide a good nailing surface, to which four uprights of wood must be attached.

Two cross-pieces are nailed to the uprights, as shown in the drawing, and in these cross-pieces, holes are bored to receive a wooden

shaft. The shaft is a wooden umbrella stick cut down to the proper dimensions. To prevent it from slipping out lengthwise from the bearings, a nail must be driven through the shaft at each side of one of the cross-pieces, and the projecting nail ends serve as stops. Mounted on the shaft are two small disks of wood that are nailed fast with long wire nails. The disks form the end of the rope drum, which can be made out of bristol board coiled about the disks and tacked fast to them. The lapping edge of the bristol board is glued down, thus forming a neat cylinder. Provide the shaft with a crank handle consisting of a stick of wood bored to receive the end of the shaft, and attach to it, by means of a nail, while in a similar manner at the other end a small umbrella stick will serve as a handle.

The roof of the well can be made by cutting a soap-box diagonally so that the corner serves as a peak. The gable wall of a roof may be set back a trifle, so as to form eaves. The roof can then be set over the uprights and nailed fast, both through the slanting roof-boards and through the gable boards. The entire roof and the framework can be stained a dark brown to cover all printed matter that is usually on boxes and barrels.

The barrel, with the framework built upon it, can be set over a peach basket, upon which the pail of lemonade may be set. The object of the peach basket is to bring the pail near the

opening in the top of the barrel, and to prevent splashing the liquid over the floor as the well is operated. The buckets for the well can be made out of two half-pint measures. Any other tin receptacle of similar shape will answer. The handles of these can be twisted off with a pair of pliers, and then two pieces of stiff brass wire bent to the shape as shown in the drawing. The ends of the wires are inserted in holes punched in opposite sides of the buckets. The weight of the brass wire will be sufficient to tip the light tin measures when the buckets are lowered into the well, so that they will fill readily. A piece of twine is coiled around the drum, and attached to each bucket. The twine is fastened midway of its length with a tack, and it is so wound that as one bucket comes up to the top of the well, the other one is lowered into the pail below.

The crepe paper with which the barrel is covered must be stretched so as to show no wrinkles. Cover the top of the barrel with cotton, and tufts of cotton can be placed in all points where snow is liable to collect in real life. You can also put on glass icicles if you wish. Glass icicles are sold in various sizes, as Christmas tree ornaments.

If the "well" is used in summer, it could be decorated with cornstalks and would be appropriate at a Hallowe'en party. At any party the well will be found useful and attract a lot of attention.

HOW TO MAKE A WORK BOX

DO our boys know how to make a workbox for mother? A workbox which will find a welcome in almost any home we here give directions for making. As a receptacle for holding unfinished fancy work, darning articles, cotton, needle books, and other sewing room odds and ends, it constitutes a most desirable piece of furniture. When neatly constructed and attractively covered, it is good looking and the housewife will find in it a much appreciated convenience.

A box of this kind, which also forms a table, is easily constructed, and the cost of the materials required is very little. The wood material is preferably obtained from planing mill, already cut to dimensions. It should be mill-

planed on all sides, but it does not require sand-papery. The stock may be of pine, fir, or any other soft wood. A complete bill of material follows, the dimensions given being for the pieces finished.

Legs—4 pieces. $1\frac{1}{8}$ x $1\frac{1}{8}$ x $27\frac{1}{2}$ inches.

End braces—2 pieces. $1\frac{1}{8}$ x $1\frac{1}{8}$ x $15\frac{1}{4}$ inches.

Cross brace—1 piece. $1\frac{1}{8}$ x $1\frac{1}{8}$ x $13\frac{3}{4}$ inches.

Box sides—2 pieces. $\frac{5}{8}$ x 10 x 17 inches.

Box ends—2 pieces. $\frac{5}{8}$ x 10 x $13\frac{3}{4}$ inches.

Box bottom—1 piece. $\frac{5}{8}$ x 15 x 17 inches.

Top or lid—1 piece. $\frac{7}{8}$ x 19 x 20 inches.

The top and bottom pieces may be composed of two board widths each, instead of one as

above given. If two widths be used for the former, it of course will be necessary to use a couple of cleats on the under side, to hold them together. These cleats should each be about $\frac{3}{8}$ inches thick, 2 inches wide and 13 inches long, and will be spaced about 7 inches apart, between inside edges, or 9 inches on centers, with equalized margins at the ends and sides. Before nailing them in position, the edges to be exposed should be rounded off with a knife.

The finished box, in inside measurements, will be $13\frac{3}{4}$ inches wide, 15 inches long and 10 inches deep. This means that the assembling is begun by nailing the sides to the ends and the bottom against the lower edges of the sides and ends, being careful to form even-edged corners.

If the box is to be both lined and covered with cloth, however, the lining cloth of both the inside walls and the bottom should be fastened in place before the bottom is nailed on, otherwise the edges of the cloth cannot be properly hidden. The cloth for lining the inside walls will need to be a single piece 11 inches in width and about 60 inches in length, and that for the bottom should be about the size of the bottom itself, or 15 by 17 inches. It may be of silk, or of some cheaper material, either of a solid light shade or figured.

The work of lining the walls is begun by tacking the short edge of the cloth "up and down" the inside of the box just a little before the corner, so that the corner may be covered. After that, the long edges of the cloth are brought over the top and bottom edges of the bottomless and topless box and tacked thereto, with the cloth reasonably stretched. Progressing in this manner until the entire inside is covered, the edge of the finishing end is finally folded under and tacked directly in the corner at which the start was made. The tacks here will be exposed and therefore should be of the brass-headed or art kind, but ordinary carpet tacks may be used up to this point. The bottom—before it is nailed on—is lined by

tacking the cloth along the four edges, with carpet tacks, but without attempting to draw it over the edges of the board.

The bottom is next nailed in position, thereby concealing the tacks of both the lined bottom and the lower edge of the lined walls. Then follows the matter of covering the outside. For this purpose, since the bottom need not be covered, a single piece of cloth 12 inches wide and about 66 inches long will be required, which may be of any suitable material. The start with it is made by tacking the short edge up and down one of the side walls about $1\frac{1}{2}$ inches from the corner, at which point it will also be finished. When so started and ended, the joining place will be covered by one of the box's legs. This cover cloth will be drawn over the top and bottom edges in the same manner as the lining cloth, the bottom edge being tacked with common carpet tacks and the top edge which is to be turned under, with art tacks. The bottom may be covered also.

The lid, before it is fastened on with hinges, is covered on both sides. For the top surface, the piece of cloth should be approximately 22 inches square, and the piece for the under surface about 19 by 20 inches. The larger or top piece is put on first, and its edges are brought over the edges of the lid and tacked, with carpet tacks, to the under side. The piece for the under side, matching the lining, is to have its edges turned under, leaving a margin all around of about $\frac{3}{4}$ inches, and there tacked, with art tacks, along the edges. The lid is next fastened to the box with a pair of small cabinet hinges, in such position that its over-extension will be 2 inches on each of two sides and $1\frac{1}{2}$ inches on the other two.

Finally the legs are nailed to the two sides. They reach to the top edge of the box, and are placed about $\frac{3}{8}$ inches from the corners. The braces, designed to form the letter H, are nailed in position about 5 inches from the floor. Both the braces and the legs are finished with white enamel.

□ □
□

PIN PLANTS

HATTIE SAUSSY

PIN plants are very simple to make and cost but little. They are a very useful and novel gift, for everyone has need for the common pin. I have suggested a few ways in which to make them and these may suggest others. Very little is needed, a few bits of colored silks, gray cardboard or heavy blotting paper, and for the boxes, either toys, which can be bought for a few cents, or small cardboard boxes. In the box for the "Thistle" a large spool is used with the ends whittled off. Hair-combings may be used for stuffing the cushions. Do not stuff too tightly.

Cactus. Make a small finger shaped cushion of green silk. Cut a piece of gray cardboard to fit tightly in the pot. Make a hole in the center through which slip the end of the cushion. Stick in the pins letting the points show beyond. Lines may be made with broad stitches of black silk.

Mistletoe. Cut from green paper, leaves like pattern. Fold the dotted line and stick pin through the center. A bit of cork put on under the leaves will hold them in place, but when all the pins are in place the leaves hold each other up. Cut the cardboard to fit tightly. Use pearl headed pins.

Shrub. Take a twig, sharpen at one end and fit a round piece of cardboard about the middle of it. Cut a semicircle of green silk, fold in half and sew dotted edges together, stuff and

gather the bottom tight around the twig below the cardboard. Cut round bits of white paper and stick the pins through it and into the cushion up to the head. Gold paper stars and different colored pins may be used for another, giving the effect of a miniature Christmas tree. The lines may be made with large stitches of black silk.

Thistle. Cut a small circle of yellow silk and pink the edge. Gather on dotted line and stuff. Fasten on a large pin by wrapping the thread around tight under the head. Dip the ends in blue ink to make greenish. Leaves are strips of green paper bent, fastened in by the large pins which are stuck in a cork at the bottom of the hole in the spool. Use violet pins.

Orange. Cut a round shape of green silk, and paste leaves, cut like pattern out of green paper, upon it irregularly. Gather around the bottom, stuff, and fasten to a twig. Stick the twig through a hole in a round piece of cardboard, made to fit tightly, into the box. Lines are made by large stitches of black silk. Use gold-headed pins.

Daisy. Make a small cushion of orange silk and fasten it around large pins as in the "Thistle." Stick through a rectangular-shaped piece of gray cardboard into the top of a doll's table. Leaves are strips of green paper. Use black pins.

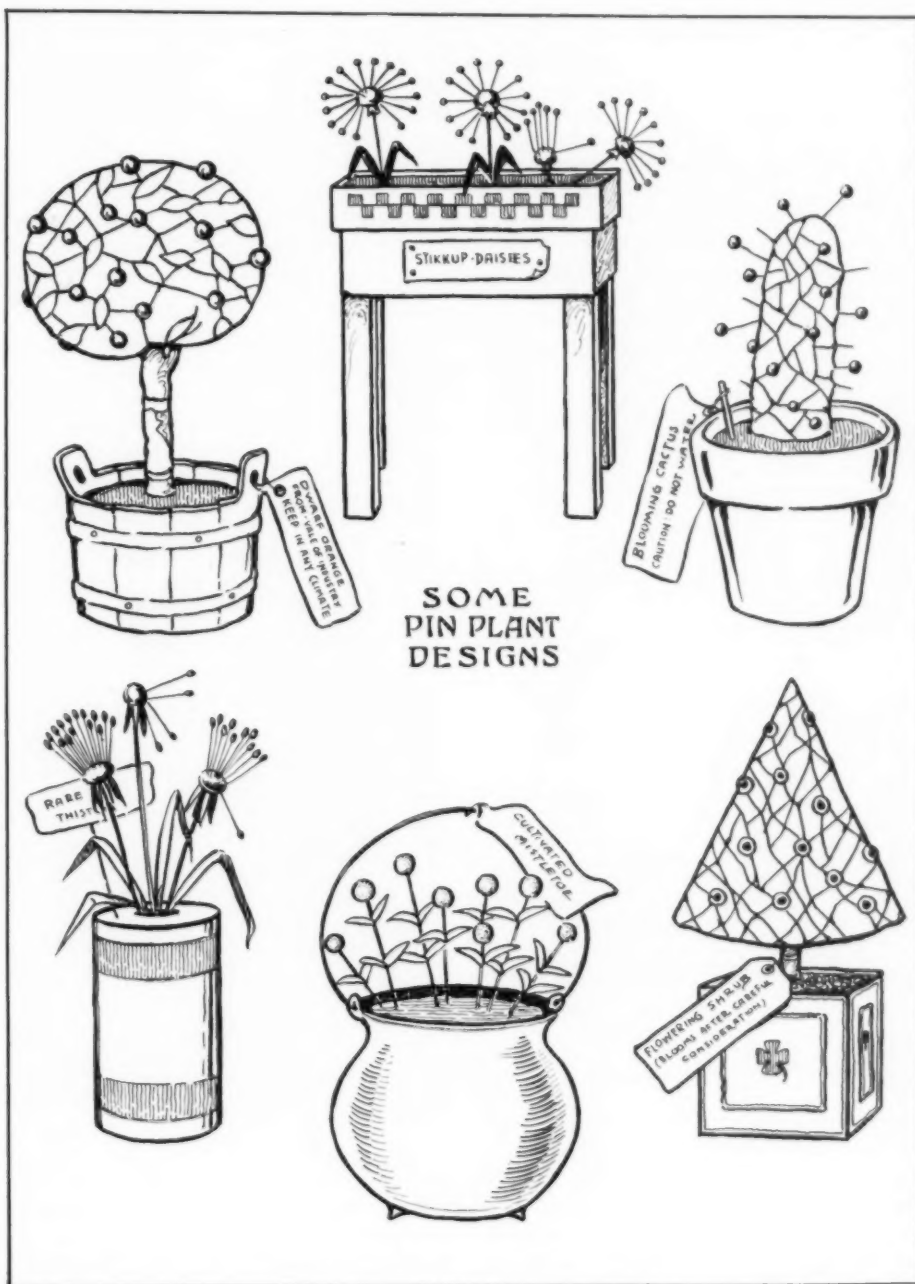
USING UP SHORT PENCILS

H. S. TRECARTIN

THERE is a great satisfaction in using a new full-length pencil, most especially when drawing or sketching free hand. After the pencil has been used down to half its original length, it cramps the hand, and handicaps the execution of the work. Even if one likes the metal devices for holding pencils, with their hard ridges and bulky weight, they are seldom at hand, or attached to other pencils.

I grew tired of the stubs, and collecting a half dozen of them I made an experiment. I mixed a little flour paste, and cut a dozen strips

of light wrapping paper about six inches by three inches. I smeared the paste over one side of a sheet and then rolled it into a cylinder six inches long. I put about three-quarters of an inch of the end of one of the short pencils in the cylinder as I rolled it; and when all were treated in this way, they were left to dry. In an hour I found that the cylinders of paper were so stiff that it was impossible to tell where the pencil stopped inside them, and they made a light, solid, close-fitting extension that was not noticeable in use.



WHEN WORKED OUT IN COLOR, THESE PIN PLANTS MAKE A NOVEL DRESSER ORNAMENT. A FEW BITS OF SILK, CARDBOARD AND A LITTLE WORK AND THE DEED IS DONE

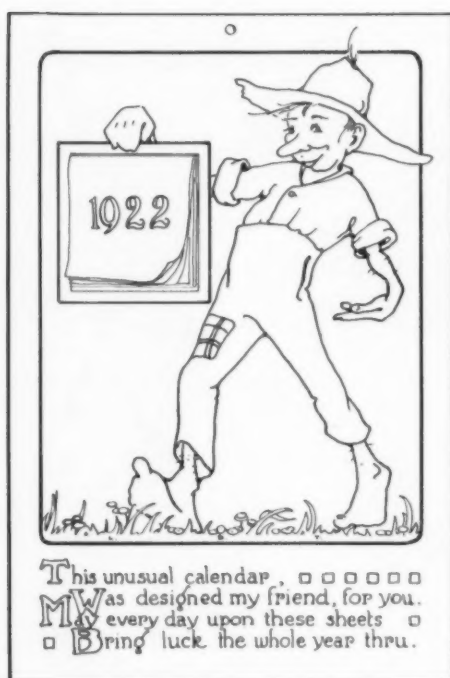
The School Arts Magazine Alphabeticon, December 1921

CHRISTMAS GIFTS

LOUISE D. TESSIN

A UNIQUE calendar and a page of clever ideas for Christmas Tags are contributed by Miss Tessin. All of the designs are easy to copy and lend themselves well to coloring. This simple style of treatment is the technique that should be encouraged in students' work.

The calendar may be drawn on bristol board and tipped onto colored mount board. Tags are best made on heavy bristol.



DON'T LOSE YOUR UMBRELLA. Instead of tying a red string around the handle of your umbrella, to mark it your own at school, decorate it in colors and an original design.

The painting must be done with enamel, and the umbrella will be most unusual if the decoration idea is carried out as illustrated.

DECORATIVE CURTAIN PULLS. Why not replace the Chinese silk tassel, that not only faded in the sun, but also was a dust catcher, with a neatly painted, wooden curtain cord fancy? When ordered in large quantities at the mill they are very inexpensive—made of a rather soft wood in such shapes as illustrated, and about one-fourth of an inch thick.



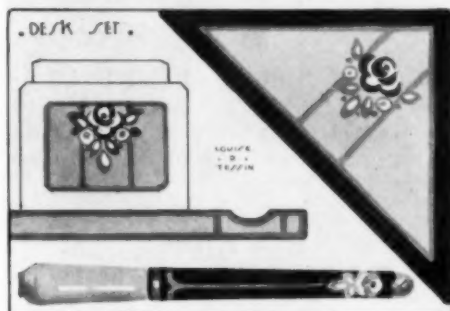
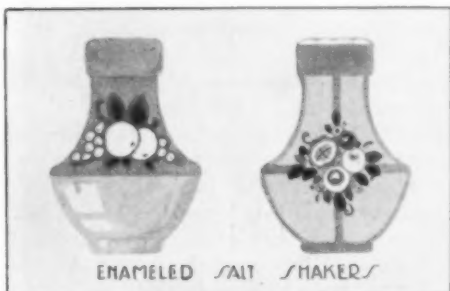
The designs painted on them should be appropriate for the rooms in which they are to be used—such as living room, dining room, nursery, or as many of the students decided upon, smart heads for their own personal rooms.

They should either be painted in oil paint

and then varnished, or painted in household enamel mixed with oil paints to obtain all colors desired.

AN ATTRACTIVE SALT SHAKER.

Many a plain aluminum salt shaker can be made very decorative with a little enamel painting. Salt shakers can be obtained at a Woolworth's store for fifteen or twenty cents a pair. Some have a glass base, others are all aluminum.



Mix tube oil paints with household enamel for colors. Do not flow on too thickly, as enamel will drain down in places and spoil the smooth surface desired.

THE DESK SET ILLUSTRATED is indeed an attractive problem for a beginner's handicraft class.

The ink-well stand with its pen-rests on either side is made of wood, three-eighths of an inch thick, four and a half inches long and three inches wide. A square one-eighth inch deep is carved into the top surface, the size of the

base of the glass ink-well. The ink-well rests in this. Glass ink-wells can be obtained at a stationery store.

The pen holder originally was the ordinary kind, but was cut down, sandpapered smooth and decorated with enamel. The design on the ink-well is also in enamel.

The blotter corner is made of heavy paper. The longest side being straight permits of a folded edge, thus strengthening the corner. Paint design in water colors to match ink-well



and pen-holder and when dry, shellac to give it a lustrous finish as the rest of the set has.

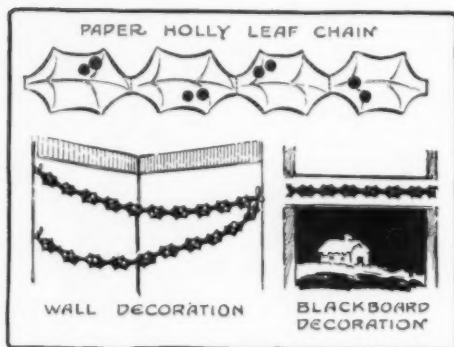
CUT OUT CALENDARS

MISS Jessie Todd, Assistant Supervisor of Art in Duluth, Minnesota, sends in a page of Cut Out Calendars. While the usual tree and little house are evident they have been unusually well arranged and put together. The one of the sled is especially interesting. The designs are all original, and are the work of third grade students.

PAPER HOLLY LEAF CHAIN

THE Holly Leaf Chain sent in by Miss Edna Craig of Chicopee, Massachusetts, is easily made but very useful in many ways. Her letter reads as follows:

"The chain is made by using the large white drawing paper twelve inches by eighteen. I cut it into four pieces three inches wide, thus getting from one sheet of paper two yards of holly. After folding it into four sections and cutting it in shape, the pupils did the coloring. The sheets may be fastened together by small strips on the under side so that only a small number of thumbtacks will be necessary to fasten it to the board which runs just above the blackboard. It may be also used as a corner ornament as shown. Similar ideas may be easily worked out for all the school months.



SILHOUETTE CUT-OUTS

THE Silhouette Cut-outs sent in by Miss Marguerite Hagar are unusually interesting in design and arrangement. Made from thin folded paper, they have been cut so as to retain all the character of the subject. Children should be encouraged to do a great deal of this free-cutting with a view to representing the main characteristics. Such work is fine training toward accuracy, judgment of proportions, and speed.

CHRISTMAS POST CARDS

THE samples of Christmas Post Cards shown this year are of a good decorative quality. In most cases they were designed, printed and hand colored by the students. The method of printing one color or "key-block" as it is called, and hand coloring the others seems to be a very successful one.

The page of cards from the Grammar schools was sent in by Miss Rena Frankelburger of Williamsport, Pa. The page represents the work from nine different grammar schools. Over 10,000 of these cards were sold and twice as many could have been disposed of.

The top row of High School Christmas cards were made by the students of the School of Art and Industry under the direction of G. F. Pelikan. They show a strong decorative quality that is ideal for hand colored cards.

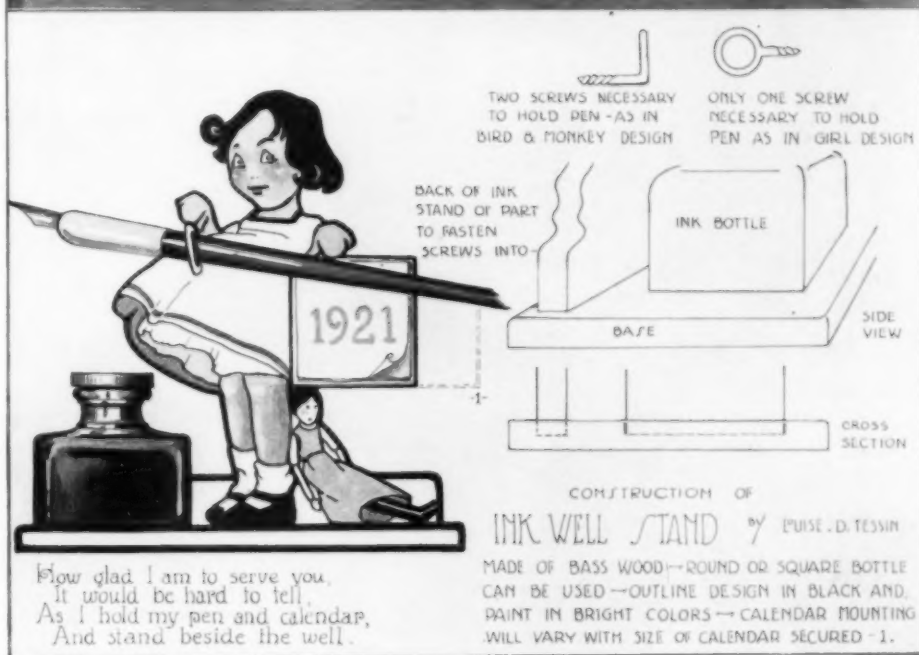
Students of drawing in Los Gatos High School contribute two good cards. Their instructor, Miss Winnie Chamberlain, writes: "The English class wrote the verse and three or four students each made sketches for the same verse, the best design then being selected. In this way there was more general interest taken in the cards."

Students of East Orange High School, New Jersey, also contributed a fine set of cards. The three shown here are typical of the whole set and represent good printing and carefully done coloring.

CHRISTMAS GIFT BOXES

A GROUP of boxes useful for Christmas gifts or candy boxes made by the school children of Kokomo, Indiana, are shown. The boxes were all constructed by students of the grammar grades, and are made of colored construction paper lined with thin drawing paper. The long boxes were made with separate covers that fitted over the bottom half. The wider boxes were made all in one piece as shown, the cover hinging down onto the box proper.

The decorations were made of colored cut out paper and are pasted onto the boxes in varied ways. Simple designs are easiest to produce and yet are more effective.



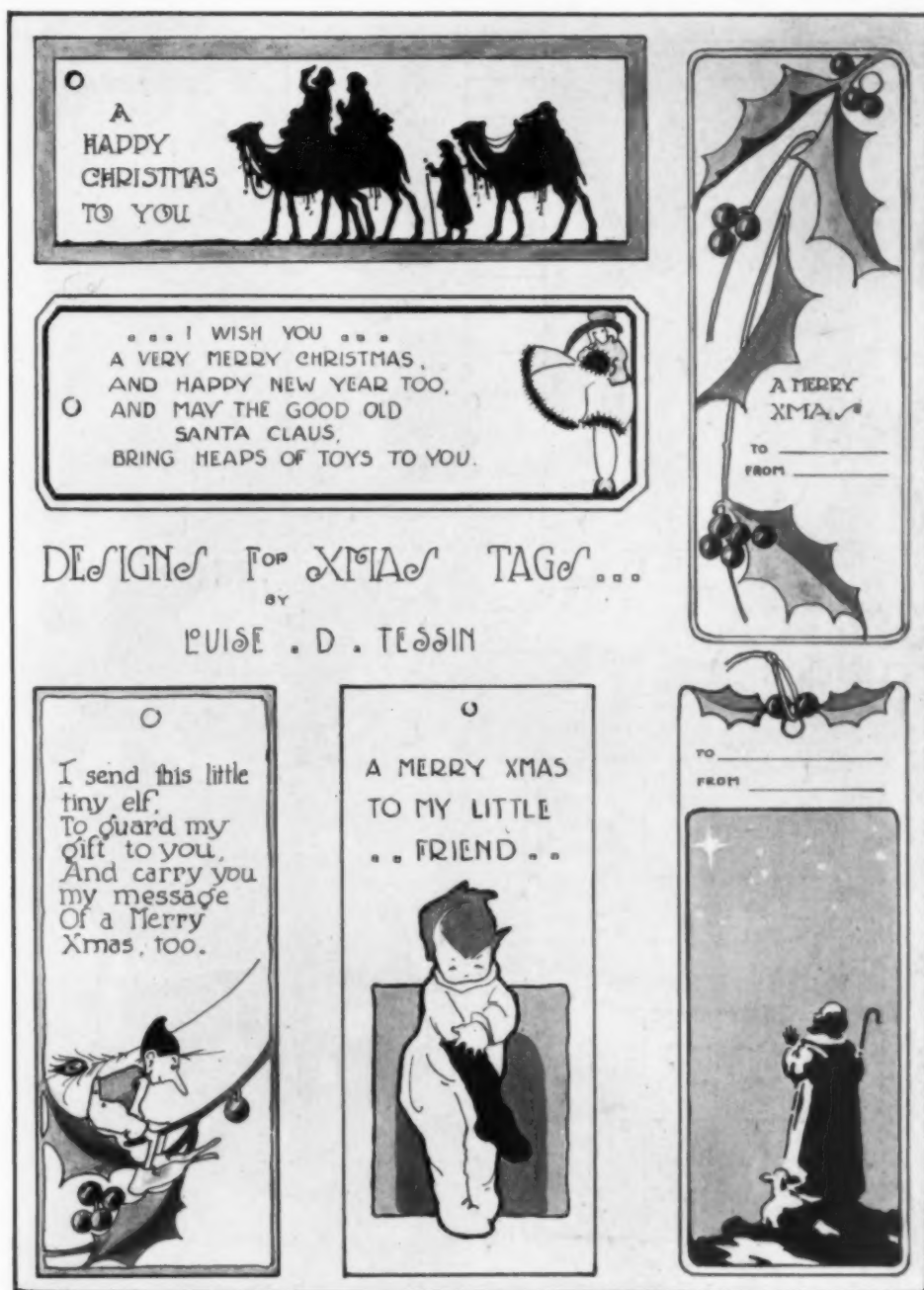
THE PROJECTS ABOVE MAY BE CUT OUT AND ASSEMBLED BY ANY BOY WHO HAS DONE WOODWORK. COLORING MAY BE IN ENAMEL OR IN WATER COLOR AND SHELLACED

The School Arts Magazine Alphabeticon, December 1921



DESIGNS FOR CHRISTMAS CARDS FROM VARIOUS HIGH SCHOOLS. ALL OF THESE WERE PRINTED IN WOOD BLOCKS OR ZINC ETCHINGS AND THEN HAND COLORED BY STUDENTS

The School Arts Magazine Alphabeticon, December 1921



DESIGNS FOR XMAS TAGS...

BY

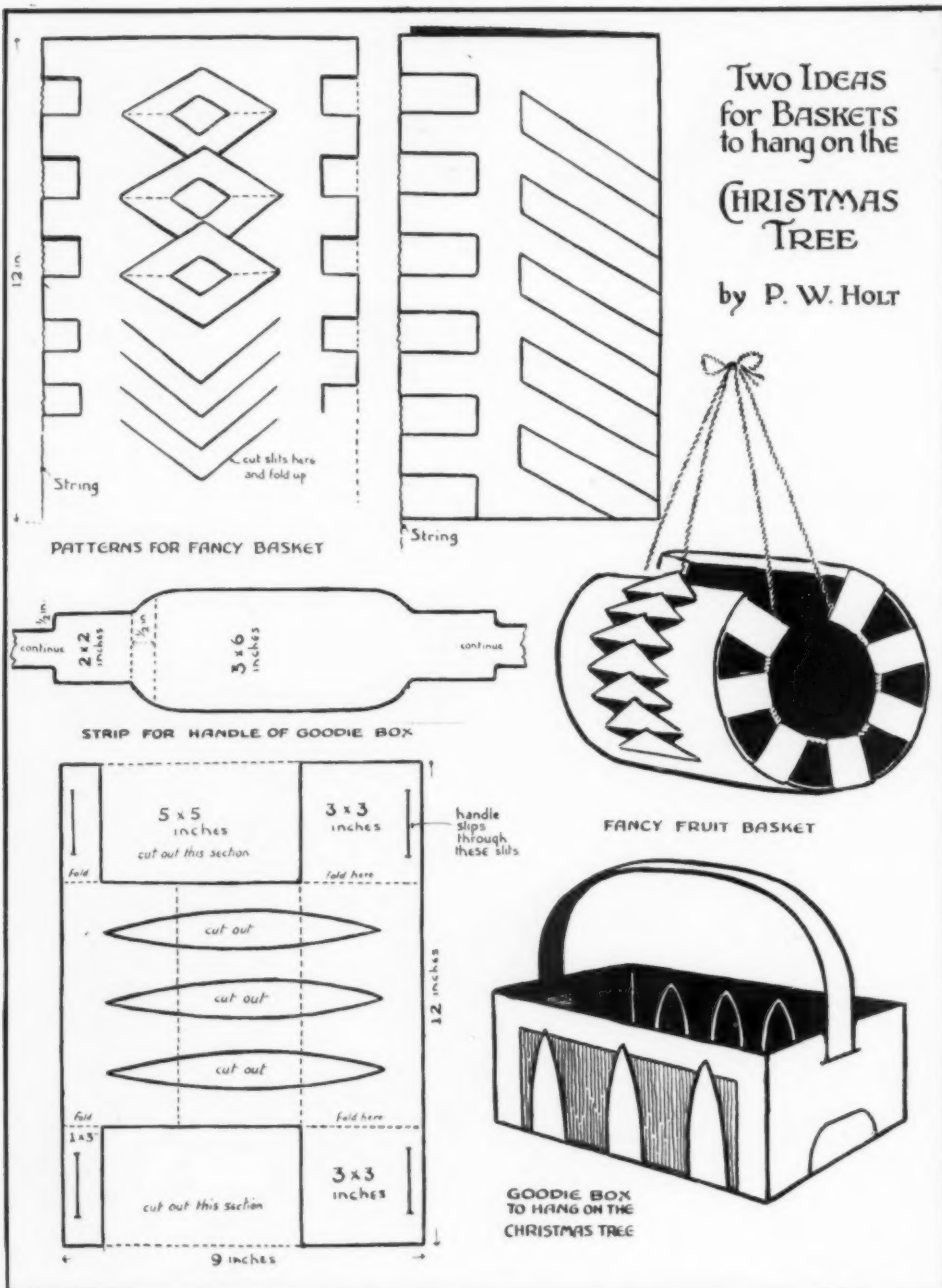
LOUISE . D . TESSIN

ALL SCHOOL CHILDREN LIKE TO MAKE CHRISTMAS TAGS, PROVIDED THEY ARE NOT TOO DIFFICULT. BY MAKING A GOOD DESIGN AND TRACING IT, STUDENTS MAY MAKE QUITE A NUMBER FOR THEIR OWN USE

The School Arts Magazine Alphabeticon, December 1921

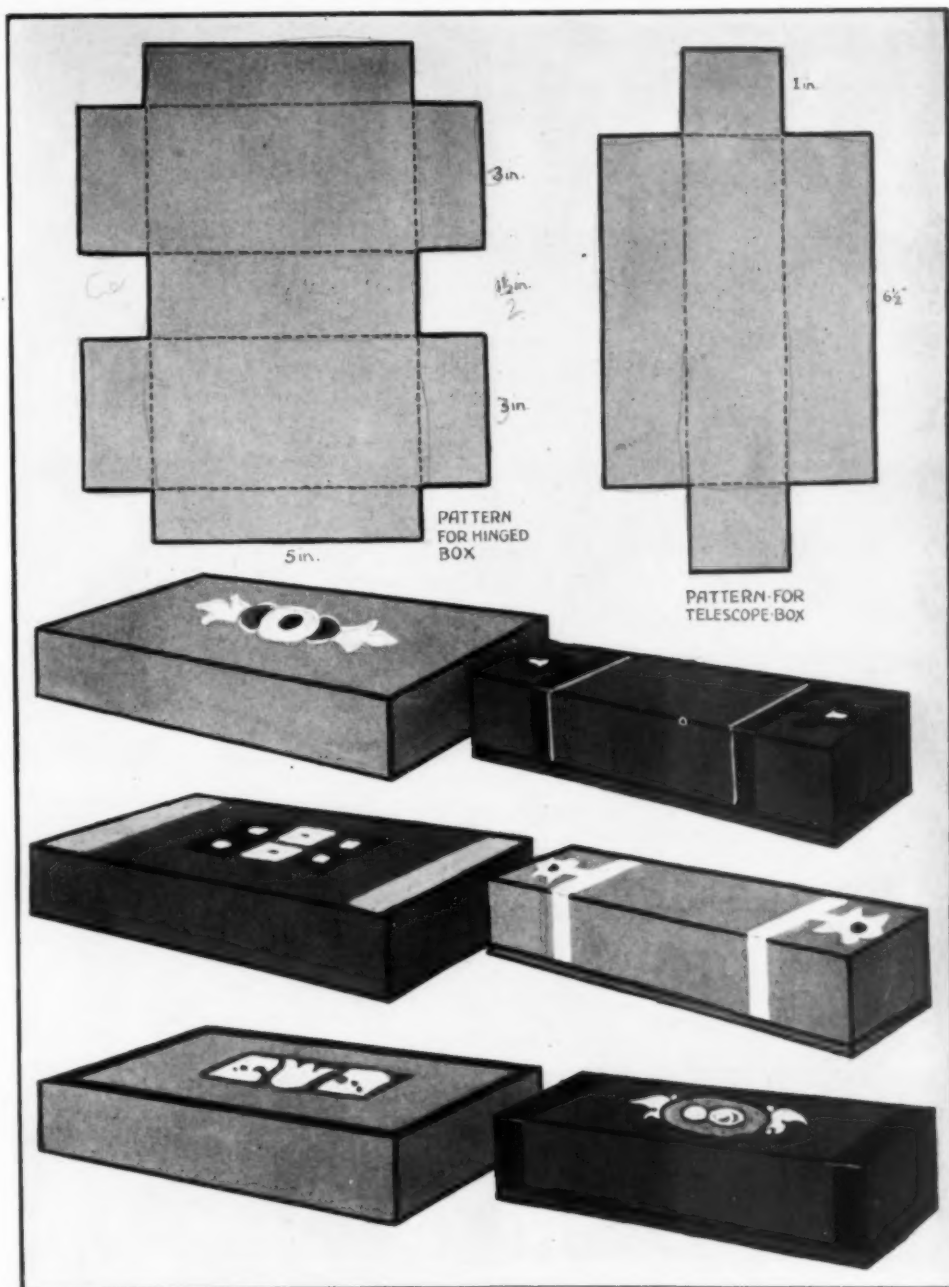
Two IDEAS for BASKETS to hang on the CHRISTMAS TREE

by P. W. HOLT



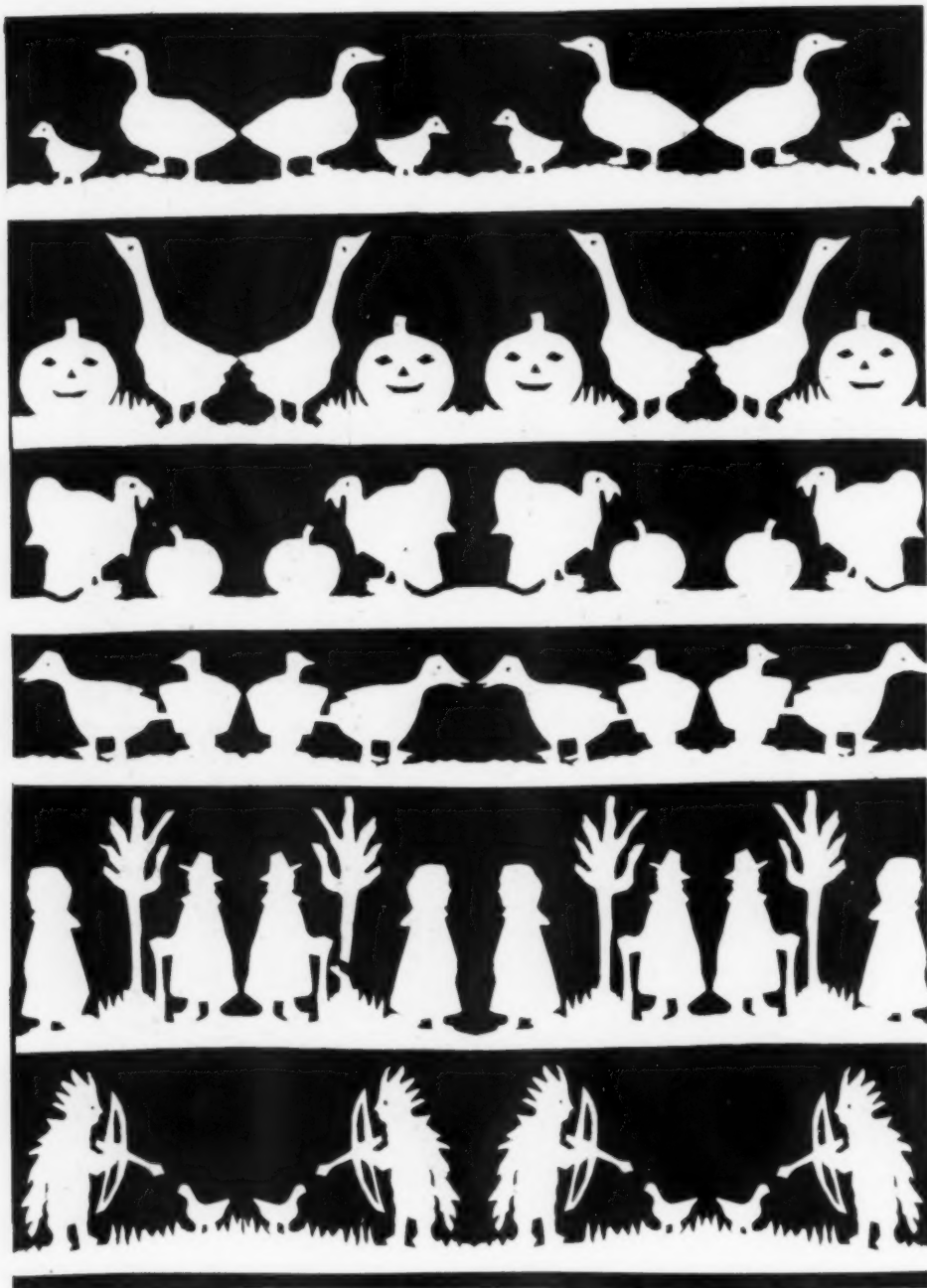
TWO NOVEL CHRISTMAS BASKETS DESIGNED BY P. W. HOLT. THEY ARE MADE OF FAIRLY STIFF COLORED PAPER AND MAY BE USED FOR POPCORN AND CANDIES

The School Arts Magazine Alphabeticon, December 1921



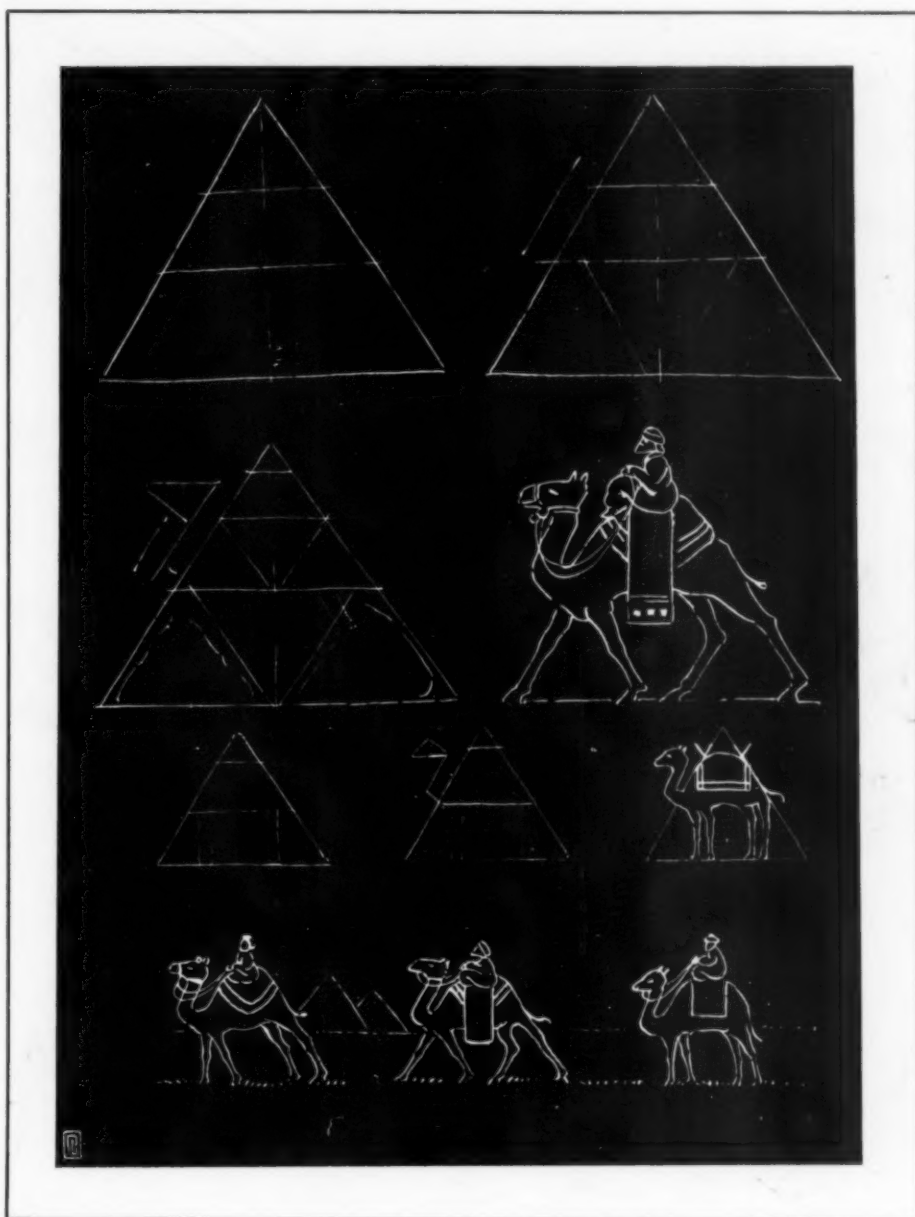
CHRISTMAS BOXES MADE OF CUT PAPER BY GRAMMAR SCHOOL CHILDREN, KOKOMO, INDIANA. RED AND GREEN WERE THE MAIN COLORS USED. OTHER COLORS ARE PURPLE AND WHITE, BLUE AND ORANGE, YELLOW AND BROWN

The School Arts Magazine Alphabeticon, December 1921

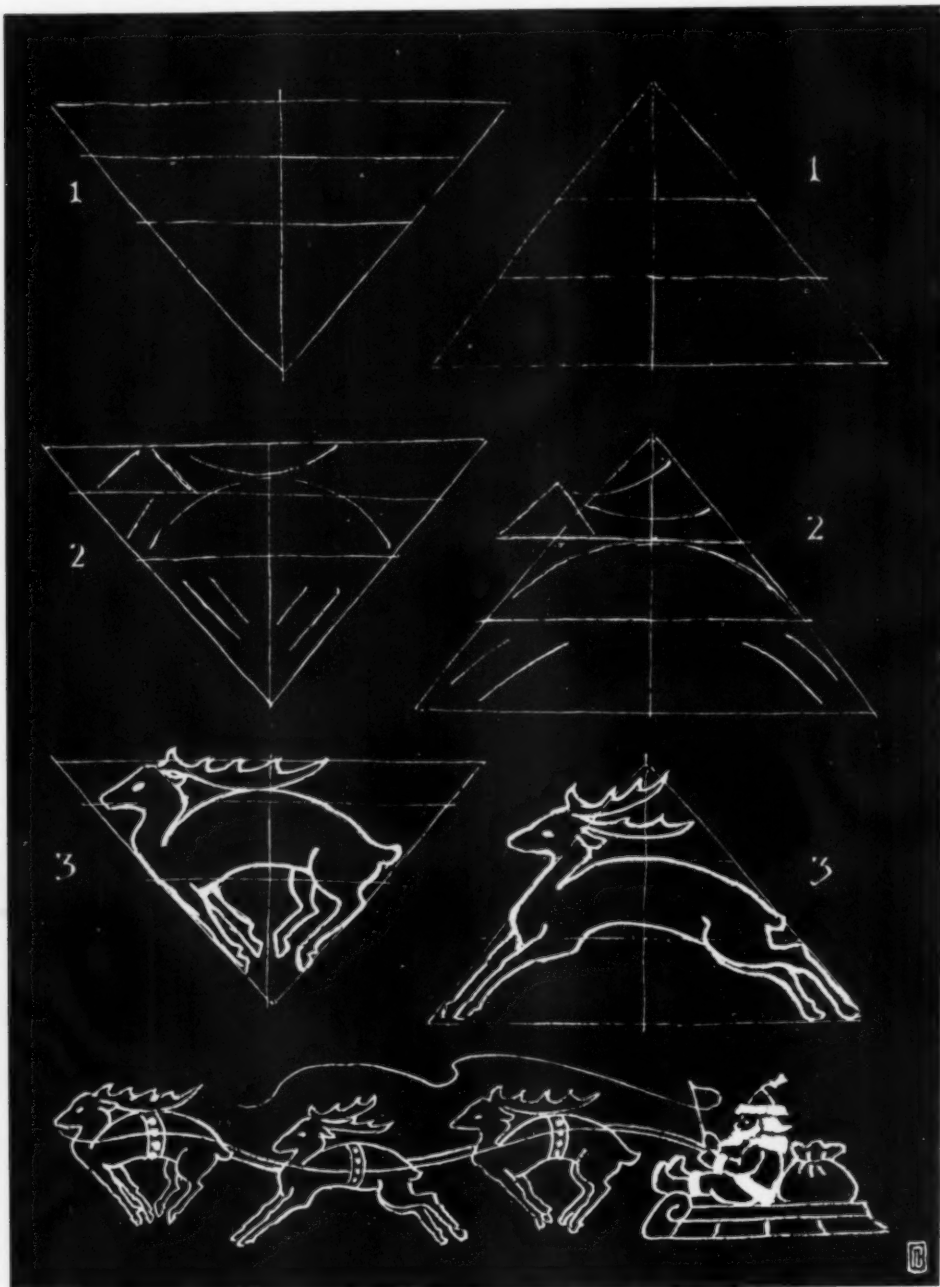


CUT-OUT SILHOUETTES MADE UNDER THE DIRECTION OF MARGUERITE HAGAR. WORK OF THIS NATURE IS FINE MATERIAL FOR BORDERS USED IN BLACKBOARD DECORATION

The School Arts Magazine Alphabeticon, December 1921

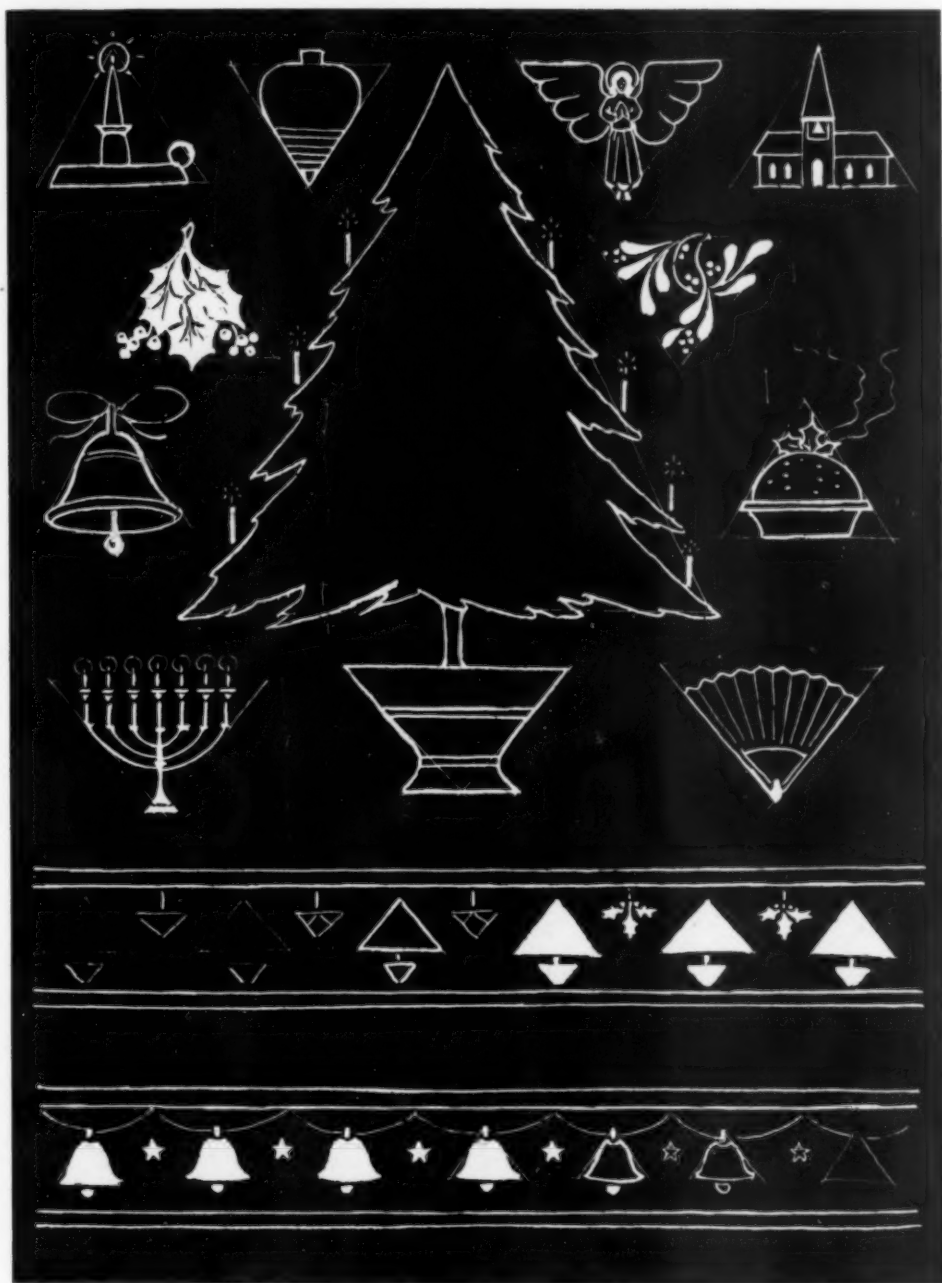


THE CAMEL CAN BE DRAWN WITHIN A TRIANGLE. THREE TRIANGLES WILL HELP TO MAKE THE THREE WISE MEN ON CAMELS AN EASIER TASK. TRY IT.



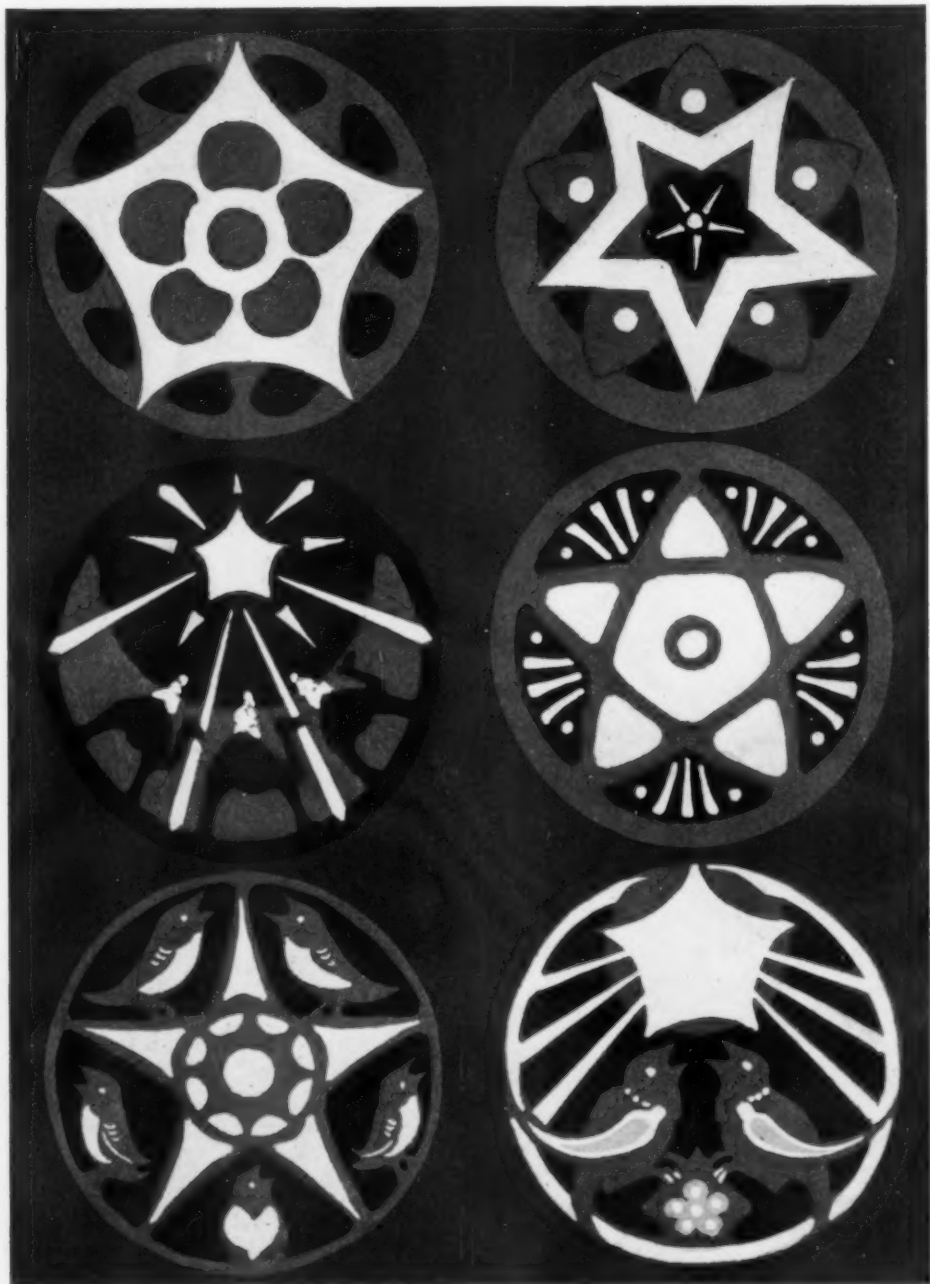
THE TRIANGLE REINDEER IS EASY TO DRAW IF YOU DIVIDE THE TRIANGLE AS ILLUSTRATED ABOVE. EVEN SANTA CLAUS ON HIS SLED IS TRIANGLE SHAPE

The School Arts Magazine Alphabeticon, December 1921



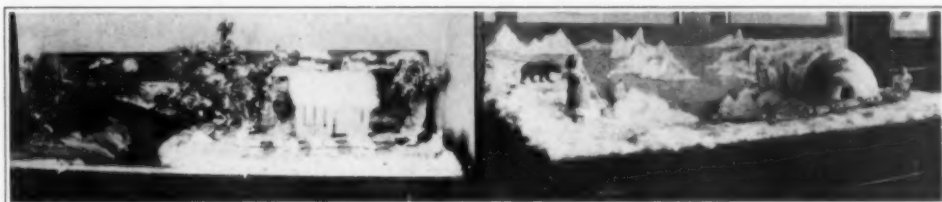
A GROUP OF CHRISTMAS DECORATION PLANNED WITHIN A TRIANGLE. ITS EASIER AND LOTS MORE FUN TO SEE OUR SUBJECTS WITHIN SHAPES

The School Arts Magazine Alphabeticon, December 1921



A PRETTY STAR FOR THE CHRISTMAS TREE CAN BE CUT FROM GOLD AND COLORED PAPER AND PASTED TOGETHER. THOSE ABOVE APPEARED MUCH PRETTIER THAN THE USUAL ORDINARY STAR THAT IS USED

The School Arts Magazine Alphabeticon, December 1921



CHRISTMAS SANDTABLES

MRS. TRENT—MISS JESSIE TODD

SANDTABLES are always a source of pleasure and interest to the children. A sandtable in the schoolroom with changing scenes every month is a fine way to stimulate interest. Those shown this month are full of ideas as regards arrangement. The view showing the manger is especially good.

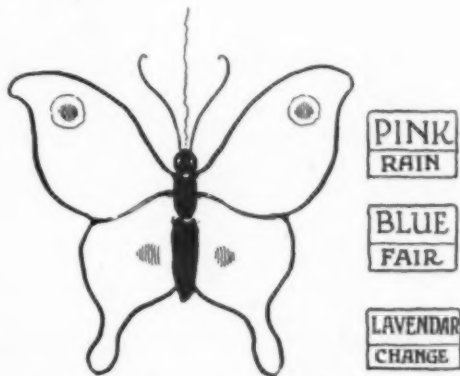
CHRISTMAS TREE BASKETS

P. W. HOLT

THE hanging baskets for the Christmas tree designed by P. W. Holt are quite unique and not hard to make. The rectangular one is the easiest and should be the first attempted. The shaded line portion represents a strip of colored paper which is wound in and out of the basket to make it stronger. It also adds to the general effect. Before the handle is slipped through the slits the box should be folded together on the dotted lines.

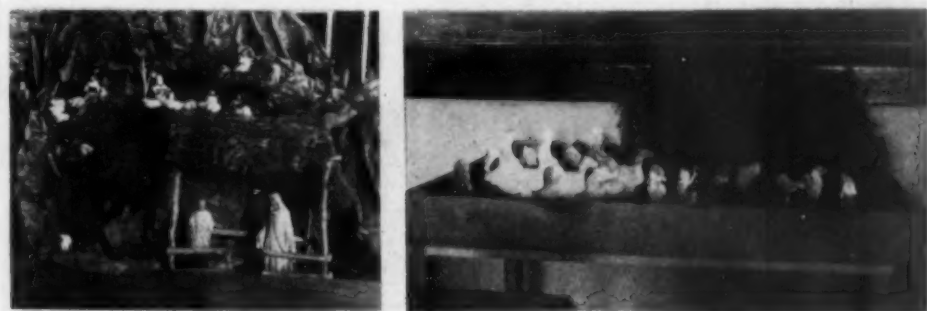
The cylindrical basket looks more difficult, but is readily made if the diagram is followed carefully. After paper is folded and cut it is

held together by running a colored cord through the folded edges which have been pasted together.



BUTTERFLY BAROMETER

Miss L. S. Connelly sends in this Barometer made of filter paper dipped in a strong solution of cobalt chloride. These were hung up by threads and turned pink in rainy weather, blue on dry days and lavender when a change was indicated.



UNIQUE SANDTABLE IDEAS APPLICABLE TO HOLIDAY OR WINTER SCENES. CHILDREN ALL ENJOY HELPING IN PROJECTS OF THIS NATURE. GOOD EFFECTS IN COLOR AND COMPOSITION SHOULD ALWAYS BE SOUGHT FOR IN THE COMPLETED WORK

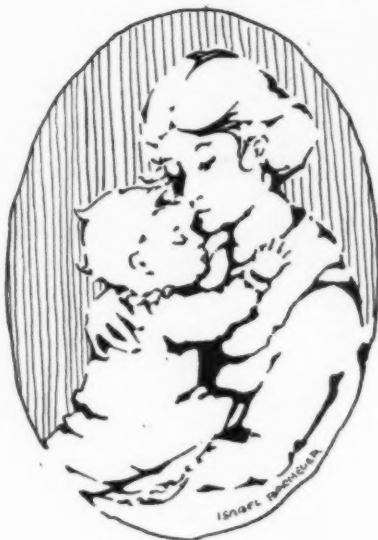


THE PUDDLE

I wish I were a puddle
 All blue and bright and wet,
 The shining sky above me,
 The grasses near to love me
 And pebbles circling round me, like
 pretty jewels set.

I wish I were a puddle
 Sprawled out both flat and free;
 The big winds would not mind me,
 In my hollow they'd not find me,
 But playing past the little winds, sweet
 breathed, would dimple me.

I wish I were a puddle,
 A mirror for the field mice,
 A mirror for the silvery clouds
 That sail so drowsily;
 A puddle witched by a fairy
 Shimmering winged and airy,
 I'd mirror her two laughing eyes as she
 gazed down at me.



A LULLABY

Sing a tiny lullaby tune
 Of a little baby's silver spoon
 That mama bit when she was small,
 And that's the end and that is all—
 Sleep, sleep, sleep,
 Your mama once was a baby.

Sing a sleepy hushaby song
 Of a little shoe about so long
 That papa wore when he was small,
 And that's the end and that is all—
 Sleep, sleep, sleep,
 Your papa once was a baby.

Dream my darling pretty dreams
 As light and gay as the moon's white
 beams
 Of your fluffy dog and your new blue
 ball,
 And that's the end and that is all—
 Sleep, sleep, sleep,
 Oh, you are my darling baby.

—I. Bacheler.



92 VIEW ON SEINE, METROPOLITAN MUS.
BY HOMER MARTIN, AMERICAN, 1836-97



627 SILENCE OF THE NIGHT, ART INST., CHICAGO
BY WILLIAM WENDT, CONTEMP. AMERICAN



653 BROOK BY MOONLIGHT, TOLEDO MUS.
BY R. A. BLAKELOCK, AMERICAN, 1847-1919



591 WOOD SUNSET, PRIVATE COL.
BY GEORGE INNESS, AMERICAN, 1825-94



919 THE CALL OF THE WEST WIND, PRIVATE
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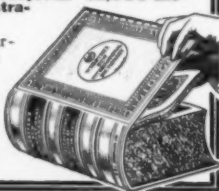
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